

David Smith, Bolton Landing, New York, 1963.

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BY EDWARD F. FRY
THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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Dorothy Dehner, New York

Estate of David Smith

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Whitney Museum of American Art, New York

The National Gallery of Canada, Ottawa

Munson-Williams-Proctor Institute, Utica, New York

The David Mirvish Gallery, Toronto

David Smith's creative achievement has at last begun to receive full recognition, not only in the United States but throughout the world. It is therefore of some urgency that his life's work be reviewed and commemorated while circumstances are still favorable and before more of his most important sculptures are dispersed through placement in a great many private and public collections.

The Solomon R. Guggenheim Museum, together with the Dallas Museum of Fine Arts and the Corcoran Gallery, Washington, D.C., is therefore honored to present this retrospective exhibition of the sculpture of David Smith. It was organized with the assistance of the executors of the artist's estate under the direction of this museum's Associate Curator, Mr. Edward F. Fry, whose responsibility it was to present close to one hundred works selected from among the more than six hundred sculptures in Smith's total *oeuvre*.

The selection reflected certain particularities inherent in Smith's work. The artist's prolific output, for example, failed to take a linear development and instead often embraced simultaneously many diverse problems. Ideas begun were often discontinued and taken up again at a much later date. Mr. Fry attempted therefore to concentrate within any given year of the artist's production on pioneering works, while aiming at the same time to represent the breadth and variety of his activity to the fullest extent possible. An effort has thus been made to represent the entire creative range of the artist's thirty-four years activity as a sculptor through the finest works available.

The ambitious scope of this exhibition could be attained only through the generosity of the many owners of David Smith's works who have graciously consented to loans from their collections. Their names are separately listed and the Museum extends to them every gratitude. We are equally grateful to the executors of the artist's estate, Mssrs. Clement Greenberg, Ira Lowe, and Robert Motherwell, who through the estate's representative, the Marlborough-Gerson Gallery, New York, have not only approved the most extensive loan contributed for the purpose of this exhibition, but have also placed important documentation and research materials at Mr. Fry's disposal.

In the preparation of the catalogue, particularly generous assistance was given by Mrs. Rosalind Krauss. Her catalogue raisonné of Smith's work, compiled as part of her doctoral dissertation at Harvard University, is also the basis for an important forthcoming monograph on David Smith, to be published by the Museum of Modern Art. Dorothy Dehner, the artist's first wife, provided invaluable information concerning various aspects of Smith's life and work. Finally, Miss Judith L. Benjamin of the Guggenheim Museum staff compiled the extensive exhibition list and catalogue documentation, while assisting effectively with the exhibition throughout.

In Mr. Fry's name, I also wish to thank Dan Budnik, New York; Butler Coleman and Garnett McCoy, Archives of American Art, New York and Detroit; Mildred Constantine and Helen Franc, Museum of Modern Art, New York; Cleve Gray, Cornwall, Connecticut; David McKee, Marlborough-Gerson Gallery, New York; Leon Pratt, Bolton Landing, New York; and Stephen E. Weil, Whitney Museum of American Art, New York; for various needed and appreciated contributions the professional staff of the Solomon R. Guggenheim Museum, as always, exerted the cooperative effort that led to the realization of this homage to David Smith.

Thomas M. Messer
Director
The Solomon R. Guggenheim Museum

It is not the very great achievement of David Smith, rivalled only by Jackson Pollock in the history of 20th century American art, that is the principal issue presented now by his work. The important questions are, rather, the following:

- What precisely were Smith's achievements, and what were his means of accomplishing them?
- 2. What is the relevance of these achievements to the development of American sculpture in particular, to 20th century sculpture in general, and to modern art and its intellectual history as a whole, including that of today?

The three phases in Smith's career that may be specifically isolated are, first, a period of intensive assimilation of advanced European 20th century artistic styles, i.e. cubism, constructivism, and surrealism, during the ten year period of 1930–40 (cf. Nos. 1–19). Secondly, beginning in 1939–40 with his MEDALS FOR DISHONOR (Nos. 15, 16) and lasting until circa 1951-52 (cf. Nos. 21-40), Smith developed a unique symbolic and expressive style, based in part on the lessons he had learned from European art, but also deriving both from his own great gift for the creation of verbal and visual metaphor and from his ability to transform and objectify his inner psychic pressures. Thirdly, from circa 1951-52 until his death (cf. Nos. 37-97) he drew upon the combined resources of both his own previous work and whatever other ideas, materials, and examples he found useful to his purpose, to create a public, increasingly monumental sculptural style, discarding and sublimating in the process his previous symbolic interests in favor of formal plastic innovation.

To be specific: Smith began his career as a painter in the later 1920's and early 1930's. His surviving paintings of the early 1930's (cf. figures 1A, 2A) bear the stylistic imprint of a decorative, partially assimilated synthetic cubism, the primary source of which was his teacher Jan Matulka (cf. figure 1B), with whom Smith had studied first at the Art Students League in New York and later in Matulka's private classes. A secondary influence on Smith at this time was John Graham, through his work (cf. figure 1C) and his knowledge of advanced artistic styles in Paris. In comparison to both, however, Smith in his early paintings already reveals a capacity for a more rigorous, schematized composition; subordinate elements are reduced to their essentials and are related to each other in a tight contrapuntal cubist layout which is more abstract and stylized than the work of Matulka or Graham and also less dependent upon the depicted motif as a unifying principle.

Smith's beginnings as a painter, and his lifelong activity as both draughtsman and painter, are facts of the utmost importance for understanding Smith the sculptor: without this element of the painter-manqué in him, he never would have been capable of expanding and revivifying the medium of sculpture as he did in his mature years. His first works (cf. Nos. 1, 2, 3; 1932) are in fact almost literal translations into three dimensions of cubist and constructivist styles in painting. Subsequent works of the 1930's reveal Smith's attempt to combine his own abilities as a metalworker and welder with his knowledge of the cubist sculptural style of Picasso and Gonzalez (cf. Nos. 4, 9, 12, 18), the surrealist modes of Giacometti (Nos. 10, 13, 14), and the tenets of constructivism (Nos. 11, 19). During this period Smith was in fact recapitulating and rephrasing as large a segment of European modern art as was available to him, a process which was intensified by his visit to Europe in 1935-36. Smith's self-education in modern art was characteristic of his entire generation of American artists, who had been born late enough (circa 1905-1915) not to have reached Paris before the 1929 crash and the Depression. In retrospect, however, Smith's assimilation of European modernism seems to have been both wider in scope and more acute in emphasis than that of the great majority of his contemporaries in either Europe or America. He not only singled out Picasso and Giacometti as the two greatest European innovators of the 1930's, but also emulated them in his own works in such a way that he gradually could adapt what he had learned from them to his own personality and intentions, rather than become merely their gifted imitator.

With the fifteen MEDALS FOR DISHONOR of 1939-40 (cf. Nos. 15, 16), begun shortly after the artist returned from Europe in 1936, Smith's character and artistic personality appeared clearly, for the first time grounded in his total experience and largely independent of exterior influences. Further evidence of this turning point reached by Smith at the end of the 1930's are HEAD AS A STILL LIFE of 1940 (No. 20) and WIDOW'S LAMENT (1942-43; No. 21), two works of critical importance for his subsequent development; in both Smith was able for the first time to reconcile an essentially pictorial sensibility with the demands of sculpture. He did so by introducing the space frame into sculpture as a means of establishing a pictorial plane for a frontal but nevertheless three dimensional composition. This stylistic device, which Smith invented in 1940, was to provide him with a format for a large fraction of his work in the 1940's and early '50's, and it also underlies his monumental "gates" of the late Cubi series. At the same time, the space-frame provided a means for Smith to eliminate the sculptural base, through its incorporation into the work itself (cf. THE LETTER, 1950; No. 34).

At the end of World War II in 1945, when Smith returned to the intensive production of sculpture, he demonstrated his growing independence from the European stylistic sources which previously had influenced his development. The first signs of this freedom in personal style were a series of extraordinary symbolic works: HOME OF THE WELDER (No. 22), PILLAR OF SUNDAY (No. 23), and RELIQUARY HOUSE (No. 24), all of 1945. While these and later comparable works (cf. THE CATHEDRAL, 1950; No. 32) are ultimately descended from Giacometti's surrealist sculpture of the 1930's and in fact depend on such Giacomettesque stylistic devices as the table-top tableau and space cage, Smith's use of this stylistic heritage differed markedly from its source. In contrast to Giacometti's elegantly irrational and hallucinatory imagery, which eludes any resolution into communicable emotion or discourse and may only be apprehended subjectively by the individual spectator, Smith's half dozen or more works in this vein during the 1945-50 period are both more abstract in iconographical concept and also more literal in their references. In specific instances during this period Smith's mind apparently was moving in a verbal and almost literary, rather than visual, direction. His subjective imagery in most cases can be translated into a verbal analogue of great logical coherence; Smith was evidently capable of being rationally irrational, and in these instances his debt to Joyce is unmistakable.

Smith's landscape sculptures of the later 1940's, culminating in the HUDSON RIVER LANDSCAPE of 1951 (No. 42), are predictable corollaries to his continuing attempt to unite painting and sculpture; and his use of a space frame in many of these works was as logically inevitable as was the continuation of the table-top tableau in works of the late 1940's (cf. OCULUS, 1947) No. 28). With these landscapes and such related works as THE BANQUET (1951; No. 38), Smith made a provisional and in fact highly successful amalgam of painting and sculpture in which the dead end of volume in the round was completely bypassed in favor of the primacy of a picture plane as the basis for sculpture. By this solution Smith sacrificed the traditional sculptural attributes of mass and of composition in all axes in favor of a frontal orientation with spatial articulation in front of, on, and behind an imaginary picture plane. Smith's radical dissolution of the three dimensional qualities supposedly inherent in sculpture in favor of the aesthetics of cubist painting was both unique in its time and illuminatingly conclusive as a critique of the false premises of most earlier 20th century cubist sculpture. The original cubist sculptors—Archipenko, Picasso, Lipchitz, Duchamp-Villon, Laurens, Czaky—had for the most part attempted to combine a planar style translated from painting with a volumetric conception of sculpture, a combination doomed to failure and eventually abandoned in favor of assemblages and open constructions.

Smith's acceptance of the primacy of the picture plane as a fundamental point of departure in sculpture was to become an underlying constant throughout the remainder of his career. Even such lyrically three dimensional works as his BLACKBURN SONG OF AN IRISH BLACKSMITH (1950; No. 31) are closer to the style of Smith's early synthetic cubism (cf. No. 1 and figure 1A) than to such typical "drawings in space" as the sculpture of de Rivera. Much has been written about Smith's sculptures in relation to the idea that they are in essence drawings in space; but apart from the fact that Smith made quantities of drawings and preparatory sketches for most of his works, this idea is at best descriptive and does little to clarify the artist's intentions or stylistic situation.

Following a cluster of outstanding sculptures in 1950 and 1951 (cf. Nos. 32-43, many of which the artist completed while on a two-year Guggenheim fellowship, indicated by a "G" or "G2" on the signature plates), Smith's work and life underwent a series of significant changes. It was at this moment that Smith and his first wife, the artist Dorothy Dehner, separated and were then divorced; and possibly as a consequence Smith now abandoned forever the private symbolic and mythic world which had been at the core of his art since the MEDALS FOR DISHONOR of the late 1930's. Simultaneously Smith began to work on an increasingly large scale. During the 1930's his sculptures had been rather small and even in the middle and later 1940's rarely exceeded three or four feet as a maximum dimension. However, with AUSTRALIA (1951; No. 37), THE BANQUET (1951; No. 38), HUDSON RIVER LANDSCAPE (1951; No. 42), and AGRICOLA I (1951–52; No. 44), Smith's normal working scale increased to that of the standing human figure and in lateral compositions often far exceeded the human module. Finally, it was also at this moment, circa 1952, that Smith began consciously to work in series, among the first of which were the Agricolas (cf. Nos. 44, 45, 47).

This abandonment of a private, often highly subjective sculpture of relatively small scale, in favor of a large, monumental, public art from which private references were virtually banished and which the artist frequently produced in related series, was inevitably accompanied by certain changes in his general stylistic development. Of these the most immediately apparent was a process of recapitulation and consolidation, in which Smith restated earlier 20th century sculptural modes as well as his own previous ideas.

Accompanying this process of stylistic recapitulation was also the surprising emergence of a strong anthropomorphism: beginning with the strongly cubist standing HERO of 1951–52 (No. 41), with its sources in Lipchitz and Brancusi, Smith produced a large number of vertical figures at approximately human scale or slightly larger. Most of these figures, despite their derivation from cubist aesthetics and particularly cubist assemblage (cf. SITTING PRINTER, 1954; No. 49), are stylistically conservative in their reliance upon approximately human proportions and a central vertical core. Such disguised traditional anthropomorphism continued into the 1960's and may be seen in many works of the Voltri and Voltri-Bolton series (cf. Nos. 88, 90, 92).

Simultaneous with his adoption of a larger scale and the practise of working in series, Smith also developed methods analogous to those of industrial production. Ever since his early days at the Terminal Iron Works in Brooklyn, where he had rented space for his studio, Smith retained a fondness for the atmosphere of the small, semi-industrial, semi-craftsmanly American machine shop. By the middle 1950's at Bolton Landing, New York, where he kept the name of the Terminal Iron Works for his studio and property, Smith had organized an industrialcraft environment with assistants, a welding shop, painting studio, and storage for steel and other raw materials. As part of this craft-industrial viewpoint was his use of such industrial materials as steel boiler ends in his Tank Totem series (cf. Nos. 55, 69), and the industrial "I" beams which appear frequently in his work after 1957 (cf. SENTINEL III, 1957; No. 59). The zenith of this aspect of Smith's working methods was perhaps during his short but prolific visit to Italy in 1962, where he was given the use of abandoned factories at Voltri, near Genoa, in order to make sculpture for the Festival of Two Worlds at Spoleto.

At the end of the 1950's Smith once again expanded the range and character of his work through a series of personal innovations, among which the most important were, first, his discovery of the potential of stainless steel for monumental sculpture, and second, the reintroduction of color. Stylistically Smith's sculpture of the 1960's and the late 1950's for the most part continued his previously established aesthetic tenets, above all the function of the pictorial plane as a point of departure for spatial structure. In addition. Smith developed such previous ideas as his space frame, his version of anthropomorphism, and the table-top tableau to their extreme limits, at which point they were virtually transformed into new sculptural devices. The space frame thus reached its final version in the "gates" of the Cubi series (cf. CUBI XXVII, 1965; No. 97); his previous anthropomorphism attained its ultimate form in such works as WAGON I (1964; No. 82) and another work of 1964, UNTITLED (No. 84). The tableau motif had already undergone several changes since Smith's adoption of it in the 1930's and was now totally detached from its original surrealist function. In the platform Cubis and related works (cf. VB XXIII of 1963, No. 91; also CUBI XVII, 1963; No. 95), it reappeared as a formal motif in combination with Smith's own more recent innovation of composition in double tiers.

The introduction of stainless steel and the reappearance of color in the 1960's both had precedents in Smith's earlier work; but in both cases the consequence, if not the intention, was the fusion of sculpture with painting. His works in sterling silver of 1957 (cf. Nos. 56, 60, 61) may have suggested to him the potential of a highly reflective medium; for with polished stainless steel Smith finally had the means of combining volume with linear and planar forms in works of monumental scale so that the result would partake of both two and three dimensions, yet not finally be either. Thus, like the similar tension in the landscapes of Cezanne or in analytical cubism, the optical fusing of surface and depth caused by the reflectivity of stainless steel resulted in a structure that perceptually was both pictorial and plastic.

Smith's return to the use of color in his sculpture at the end of the 1950's may be traced to no single cause or intention, although several motivations probably lay behind it. Undoubtedly his own interest in painting, and friendships at this time with Robert Motherwell, Kenneth Noland, Helen Frankenthaler, and other painters had its effect. Smith himself had continued to draw and paint throughout the 1950's and had a one man show of paintings at French and Co., New York, in 1959. A subsequent one man show of recent sculpture (Otto Gerson Gallery, New York, 1961) revealed his intensified effort to reincorporate color into his sculpture to a degree without precedent in his own earlier work, despite numerous previous attempts (cf. Nos. 1, 2, 3, 9, 13, 19, 26, 33, 42, 44, 46, 59).

Before 1960 Smith had used color in his sculpture in a limited number of ways. In his monochromed sculpture, the same overall color served to detach the final effect of the work from the materials and processes of its making (cf. SENTINEL III, 1957; No. 59); or a color was chosen for its expressive associations (cf. STUDY IN ARCS, 1959; No. 64). Smith's previous polychromed sculptures were almost without exception direct translations into a nominally three dimensional setting of cubist pictorial aesthetics (cf. HELMHOLTZIAN LANDSCAPE, 1946; No. 26). These two uses of color persisted, with variations, into the 1960's. Thus in THREE PLANES (1960-61; No. 70), ZIG II (1961; No. 72) and CIRCLE I, II and III (1962; Nos. 74-76), the several hues employed underscore the separate planes within an overall frontal and pictorial structure. In WAGON I (1964; No. 82), the monochrome black heightens the expressive power of the composition; in UNTITLED (1964; No. 84) a flat yellow monochrome serves to increase the detachment of the image from anthropomorphic or natural points of reference. In addition to the practical effect of protecting it from corrosion, the monochrome of ZIG IV (1961; No. 73) with its many layers of paint and the explicit brushwork of its final, painterly finish, was an attempt to combine painting and sculpture in a specific and literal sense and was also a means of emphasizing the ideated, antinatural character of the work itself.

In a few instances, as in TANK TOTEM VII (1960; No. 69), Smith experimented with polychrome for the purpose of creating perceptual tension and illusion in reference to a pictorial plane, but such an effect was still essentially cubist. In a very few works, however, he transcended a cubist use of polychrome in favor of a sculptural and phenomenological function for color. The outstanding example is probably BEC-DIDA DAY (1963; No. 77), although occasionally earlier works show a tentative attempt in the same direction (cf. ANCHORHEAD, 1952; No. 46). At issue was the dilemma that as long as Smith used polychrome for distinguishing various planes in sculpture, the final effect would always be frontal, pictorial, and cubist. It was only when he forced color to function as a means of conveying information about structure, in works which themselves contained a relatively small number of compositional elements with little planar overlay, that Smith moved beyond cubism and was able to make color serve a truly three dimensional purpose in sculpture. It may be argued that for Smith to depart from the pictorial aesthetics of cubism, even in sculpture, was a fundamental transgression against his abilities and prior development; but the fact of his innovations in this domain cannot be denied.

Comparable to his transcendence of cubism in the use of color during the 1960's were Smith's experiments in composition and gesture. With CUBETOTEM SEVEN AND SIX (1961; No. 71) and one or two early members of the Cubi series (Cubi IX, 1961; Cubi VIII, 1962) Smith stepped out of the world of cubist-constructivist style and into a situation in which composition hovered between, on the one hand, perceivable relationships among structural elements and, on the other, one in which no rational or intuitive compositional logic pertains. These few works of the early 1960's, in company with the linear "aaaaa" structure of Five Units Equal (1956) were perhaps the most radical of all Smith's experiments with sculptural

Of almost equal importance, however, was his mastery of abstract, yet kinaesthetic and thus ultimately anthropomorphic, gesture on a monumental scale in the later works of the Cubi series. This gesturalism is immediately apparent in the baroque but nevertheless controlled thrusts of elongated elements in the platform Cubis of 1963 (cf. CUBI XVII) No. 95), but Smith's sense of gesture reached an even higher level of realization in the lateral expansiveness of CUBI XXIII (1964; No. 96) and Cubi XXV (1965), and in the explosively centrifugal and almost disjunctive force of Cubi XXVI (1965). A comparable force of triumphal gesture underlies Becca (1965), his last monumental work, in which Smith arranged huge flat sheets of polished stainless steel into a laterally expanded "X" configuration, as though the sculpture were a man standing with his arms outstretched.

Smith's outstanding position in 20th century American art is nevertheless complex and paradoxical when examined closely. He was born in 1906, in a generation which included among sculptors Nakian (1897-Calder (1898– Lipton (1903–), Nevelson (1900-), de Rivera (1904-), Ferber (1906-Noguchi (1904-), and Roszak (1907-); and among painters Gottlieb (1903-), Gorky (1905-1948), Newman (1905-), Diller (1906-1966), Kline (1910-1962), Louis 1912-1962), and Pollock (1912-1956). His work far outstripped that of other sculptors of his generation and demands comparison rather with his contemporaries in painting. But were he to be judged by his accomplishments before 1950, it is doubtful that this same conclusion would be reached, despite the fact that he had by then mastered the 20th century modernist traditions more thoroughly and with greater acuity than most of his contemporaries. By 1950, however, American painters had already created a new 20th century style transcending previous European influences; the same could hardly have been said of sculpture at that time, and certainly not of Smith's work, with the possible exception of BLACKBURN or HUDSON RIVER LANDSCAPE. Until the very end of the 1950's Smith's sculpture with few exceptions remained conservative in relation to contemporary painting, and even in the 1960's his style corresponded fairly closely to that of abstract expressionist painting during the previous decade. Aside from the difficulties of the medium, this historically conservative aspect of his work may have been caused in part by his selfimposed isolation from the New York art world-notwithstanding his frequent visits to Manhattan—and also by the tendency during his mature years to turn to his own previous work as a point of departure in formulating new ideas.

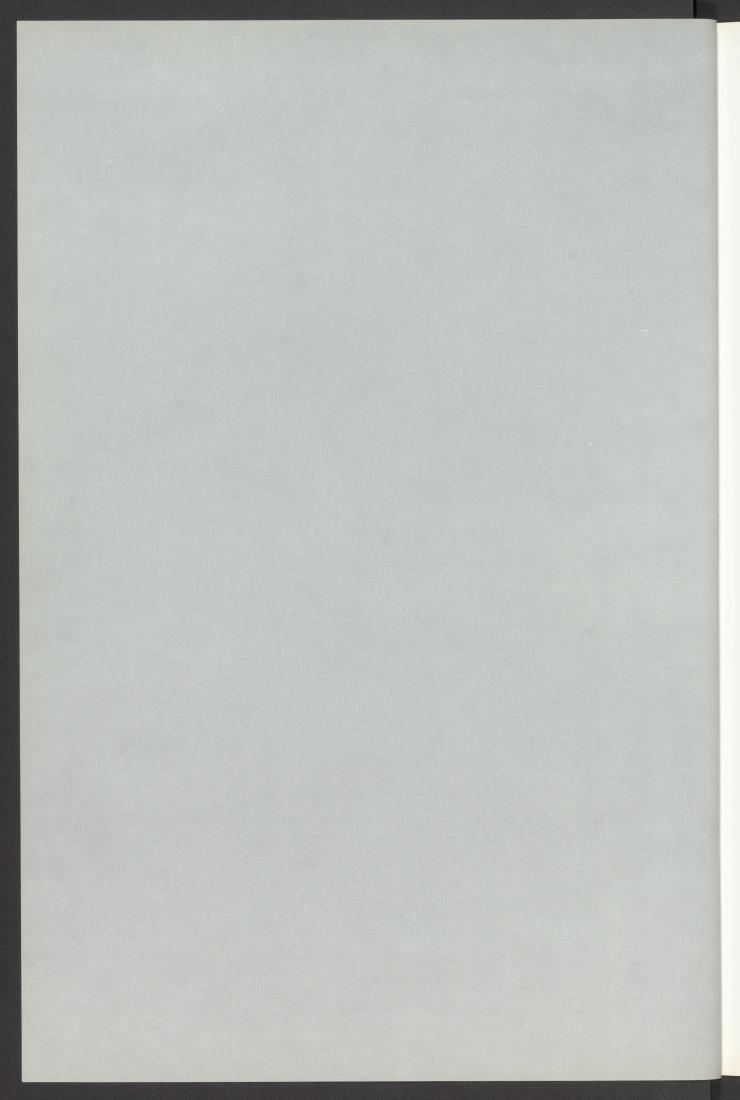
Smith's contribution is rather of another order and of a diverse character. In terms of sculpture alone, his work in toto demonstrates the futility of separating sculpture as a medium from painting through a blind insistence on three dimensionality at all costs, especially on a volumetric, solid core definition of sculpture as championed by such critics as the late Sir Herbert Read. By implication Smith's work also challenges and invalidates the intellectual necessity for adhering to strict concepts of media, i.e. what painting or sculpture should or should not be: he was able to create a great sculptural style and to force a redefinition of sculpture precisely by disregarding such strictures and borrowing heavily from painting.

In a narrower stylistic sense, Smith's great achievement was to have understood the sculptural possibilities of cubism and to have developed them to an absolute limit, far beyond that reached by earlier cubist sculptors or by Gonzalez and Picasso during the 1920's and 1930's. A further, but by no means secondary, achievement was that this mastery of the full implications of cubism enabled Smith to create a monumental sculptural style without precedent in either the prior history of cubism itself or the history of 20th century American art. His widely ranging and prolific talent, however, went far beyond this central focus. It was in isolated works, often without sequel, that his most radically inventive ideas appeared, as in his serially composed Five Units Equal (1956), a carton of eggs repeated as a common object in Egg Temple (1960), the phenomenological use of color in BEC-DIDA DAY (1963; No. 77), the disjunctive structure of *Cubi IX* (1961), or the centrifugal eccentricity of Cubi XXVI (1965). In these and many other isolated instances Smith put forth an experimental idea that he himself did not or could not pursue and that would later be explored independently by artists of a much younger generation. Smith was seemingly aware of this aspect of his work; in circa 1952-53 he wrote, in a private note to himself,

Do we dare to do bad works often they are the best in such a sense bad is only the external opinion but inwardly the artist feels new depths and he is already there where the others are not or may not get for a generation.

Smith was in fact unusually self-conscious with regard to both his abilities and his art. He saved every drawing, letter, and note related to his work, and in many instances he signed and dated his sculptures with the exact year, month and day of their completion. The self-awareness was probably generated in part by his historical situation as a member of the generation of American artists who first assimilated and then transformed European modernism by extending its principles as far as possible. Smith and his contemporaries thus created an entirely new situation for art throughout the world, whereby all the old premises were totally exhausted and hence unusable. In consequence a freedom was won for subsequent artists to conceive and explore new ideas that would be independent of the old modernism, for there could be no turning back to earlier positions. As a liberator it had been necessary that Smith first absorb all that remained from the recent past, in order to master and surpass it. For Smith it was a struggle lasting more than thirty years, dedicated to the heroic impossible; and in the end it was heroically realized.

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Except where noted, the chronological order of Smith's oeuvre followed in this catalogue is that established by Rosalind Krauss in her catalogue raisonné, prepared for the forthcoming monograph on Smith to be published by the Museum of Modern Art.

Works in the exhibition to which reference is made in text and commentary are cited by their *number* (No.).

Illustrations, whether of works exhibited or of supplementary material, are referred to as *figures*.

The exhibition record of each work is given by numbers corresponding to the exhibition list on pages 172—182.

References to notes or drawings in David Smith's sketchbooks and papers, on deposit with the Archives of American Art, are indicated by the reel and frame number of the microfilmed record of these documents (i.e. Archives, III — 562 indicates reel three, frame 562).

1. CONSTRUCTION

1932 Polychromed wood, wire, nails, bronze, coral H. 37 1/8 × W. 16 1/4 × D. 13 1/2" On painted wood base, H. 1 3/4 × W. 9 5/8 × D. 12" Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

Not in the exhibition: 1A. David Smith Still Life. 1933. Oil on canvas, H. 24 × W. 36" **Private Collection**

1B. Jan Matulka (1890-Still Life. circa 1929–30.
Oil on canvas, H. 24 × W. 36"
Private Collection
1C. John Graham (1881–1961)
Still Life. 1930.

Oil on canvas, H. 24 × W. 36" Private Collection

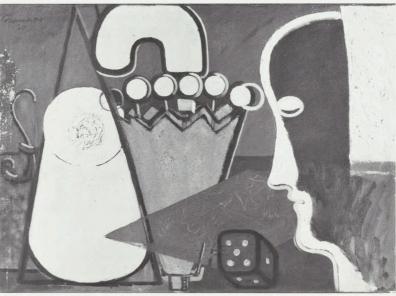
1D. Jean Xceron (1890–1967) *Composition*. 1934. Oil on canvas, H. 14 × W. 11" Private Collection





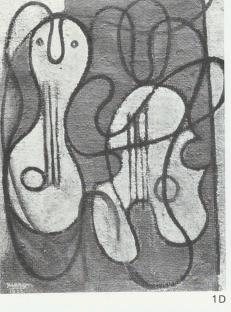


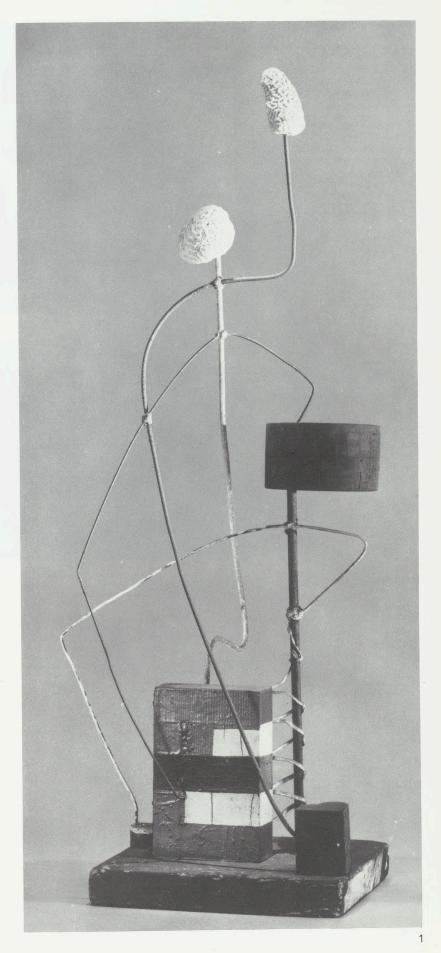
1B



1C



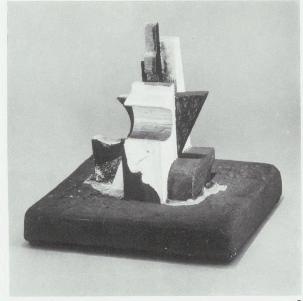




2. CONSTRUCTION

1932 Polychromed wood and plaster
H. 9 × W. 6 1/2 × D. 5"
On painted wood base,
H. 1 3/4 × W. 11 1/4 × D. 9 1/2"
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Not in the exhibition: 2A. David Smith Relief painting. 1932.
Oil and wood on wood panel,
H. 11 1/2 × W. 16"
Private Collection



2



2A

3. HEAD

1932
Polychromed wood
H. 22 3/4 × W. 8 × D. 5 3/8"
On painted wood base,
H. 3 1/2 × W. 6 1/2 × D. 6 1/2"
Signed "David Smith 1932"
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

These three works, which are among the artist's earliest surviving sculptures, introduce many of the stylistic themes which were to preoccupy Smith throughout his life. All three are closely and directly relatable to painting: Nos. 1 and 3 derive from his curvilinear and decorative version of synthetic cubist painting (see figure 1A) that he had in part learned from his former teacher Jan Matulka (see figure 1B) and from John Graham (see figure 1C) both of whom Smith knew by 1930; by 1934 he was also friendly with Jean Xceron (see figure 1D). No. 2 derives also from Smith's experiments with incorporating elements in relief on the surface of his paintings (see figure 2A).

Smith's debt to cubism is evident also in the assemblage of diverse materials in No. 1, including bits of coral (Smith began making sculpture from coral during a Caribbean trip in 1931); and the composition of wire elements, which is a direct transcription from Smith's synthetic cubist style, signals the beginning of his preoccupation with using linear structures to define space by means independent of the volumetric core of traditional anthropomorphic sculpture. To indicate the presence of human features in HEAD (No. 3) Smith employs an articulated plane at right angles to its support, another device transcribed from cubist painting which he would continue to use throughout his career. This sculpture is also an early example of Smith's interest in controlled ambiguity, for the artist intended it to represent simultaneously either a head or a standing woman. Such visual puns, characteristic of cubist aesthetics, also reflect Smith's early interest in James Joyce, with whom he was familiar from texts published in Transition in the late 1920's and early 1930's.

The relatively small scale of these and other early works, comparable to that of an easel painting, as well as the direct borrowing of polychrome cubist color compositions, indicates the artist's point of departure as a sculptor and foreshadows the lifelong tension of his personal dialectic between sculpture and painting.

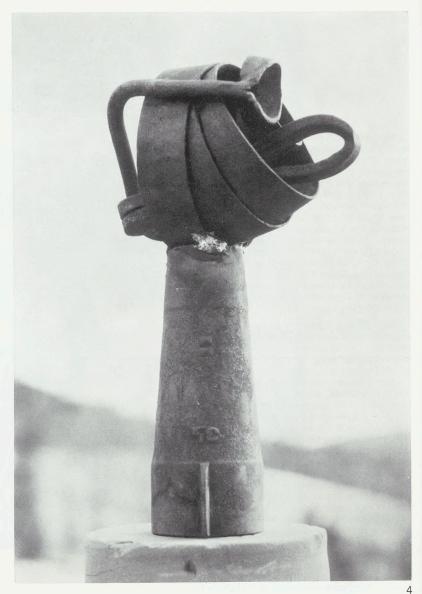


3

4. AGRICOLA HEAD

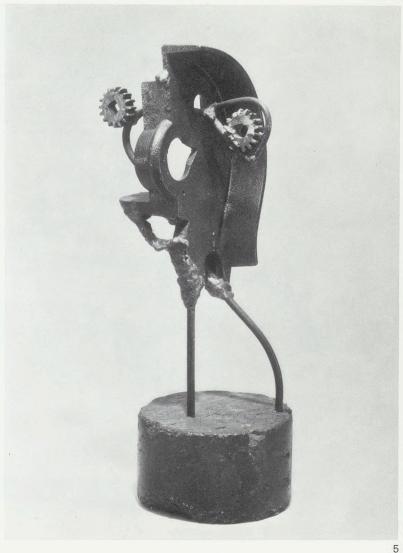
1933

Painted iron and steel
H. 18 1/4 × W. 7 3/4 × D. 10"
On wood base,
H. 2 7/8 × W. 10 × D. 7 1/4"
Signed "Head David Smith 1933"
Exhibited: 5, 180, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York



5. HEAD WITH COGS FOR EYES

1933 Steel, H. 11 3/4 × W. 6 3/4 × D. 4 3/4" On steel base, H. 3 × diameter 5" Exhibited: 220 Mr. and Mrs. Carl Fisher, New York



Made of discarded iron rings from the hub of a wagon wheel, along with other mechanical fragments, this head is probably Smith's earliest welded sculpture. As in No. 5 (HEAD WITH COGS FOR EYES), Smith follows here a strict cubist style for the depiction of physiognomy through the use of arbitrary signs and the inversion of solid and void. The group of heads Smith made in 1933 are presumably the first welded sculptures to be executed in America; his awareness by 1931 of Picasso's welded metal sculpture of the late 1920's (through reproductions in *Cahiers* d'Art) undoubtedly served to encourage Smith in using his machine shop skills for making art; for, as he later said: "this was the liberating factor which permitted me to start with steel which before had been my trade, and had until now only meant labor and earning power for the study of painting." (From a lecture given March, 1953, Portland, Oregon; see *David Smith by David Smith*, New York, 1968, p. 68.)

Smith's inclusion of the word AGRICOLA in the title of this work occurred much later than 1933, and probably is a retrospective reflection of his work on the "Agricola" series of the early 1950's (see Nos. 44, 45, 47).

6. PROJECTION IN COUNTERPOINT

1934
Iron and bronze,
H. 7 3/8 × W. 7 3/8 × D. 8 1/2"
On marble base, H 1/2 × W. 6 × D. 4"
Exhibited: 18
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

This very small work is among the earliest examples of what was to remain a life-long sculptural theme for Smith—the pure interweaving of line and point in space (see Nos. 31, 36, 39).

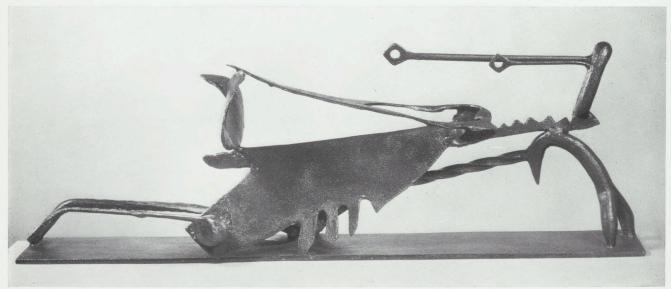


7. RECLINING FIGURE

1935 Iron, H. 10 1/2 \times W. 32 1/4 \times D. 7 3/4" On iron base, H. 1/4 \times W. 32 1/4 \times D. 5" Signed "DS 1935" Exhibited: 221 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

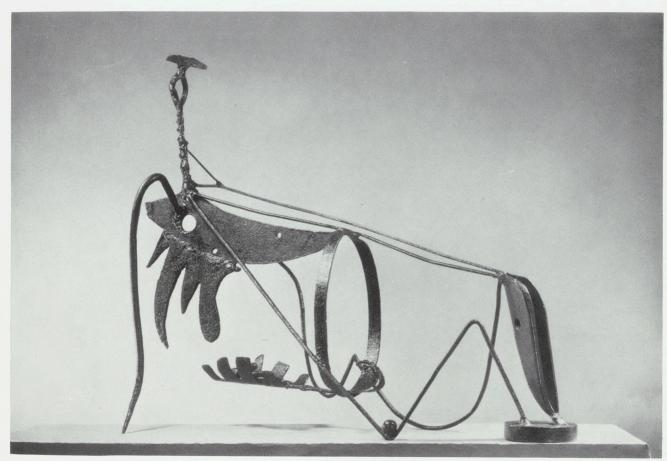
Smith's awareness and utilization of ideas deriving from the contemporary works of Picasso and Giacometti emerge clearly with these two figures, completed before his departure from Europe in October of 1935. In both of them the influence of Giacometti's disjointed, hallucinatory sculptures is apparent (cf. Woman With Her Throat Cut, 1932), as is also the leaf metaphor for organic life used by both Giacometti and Lipchitz in the early 1930's. Similarly, the point and line motif of No. 8 reflects Picasso's use of it both in drawings (his illustrations for Balzac's Le Chefd'Oeuvre Inconnu, ill. Cahiers d'Art, #3–5, 1932, p. 196, and Formes, February 1930, p. 3) and in such sculptures as his October 1928 Project for a Construction in Wire (ill. Cahiers d'Art, #1, 1929, p. 6).

The source of transmission to Smith of such visual ideas was, in addition to his friend John Graham, such French periodicals as *Cahiers d'Art* and *Formes*, with both of which he must be presumed to have had considerable familiarity. His library contained the following early issues of *Cahiers d'Art:* # 8, 1926; # 10, 1929; # 1, 4, 5, 6, 1930; # 6–7, 1936, and the special 1936 issue on "Picasso: 1930–1935"; # 1–3, 4–5, 1937; and # 1–4, 1939. Smith also owned *Formes* for December 1929 and February 1930, inscribed from John Graham.



8. SUSPENDED FIGURE

ly35
Iron, H. 21 3/4 × W. 27 1/2 × D.10 1/4"
Signed "DS 1935"
Exhibited: 7, 8, 9, 13, 18, 221
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York



9. AERIAL CONSTRUCTION

1936 Painted iron, H. 9 1/4 \times W. 31 \times D. 9" Signed " $\Delta\Sigma$ 1936" Exhibited: 8, 221 Joseph H. Hirshhorn Collection

Smith's familiarity with and sympathy toward cubism is nowhere more explicit then in this painted sculpture, which corresponds in size to the scale of easel painting and is in fact a transcription into welded metal of a synthetic cubist painting, depicting the characteristic cubist motif of a still life with guitar. Although the source may not be a specific work, Smith's point of departure was probably Picasso's synthetic cubism, as seen either in Cahiers d'Art or in the great exhibition of Cubism and Abstract Art held at the Museum of Modern Art in 1936.

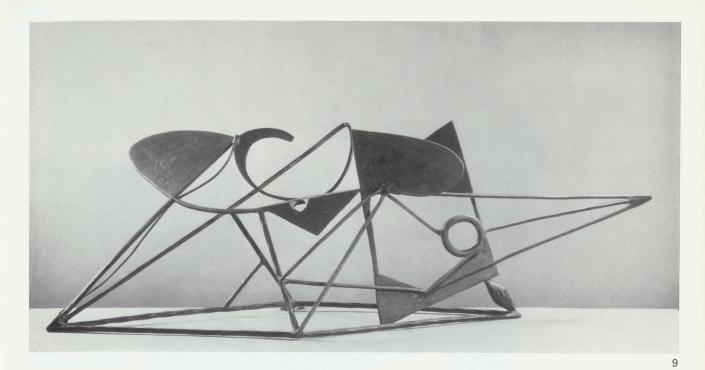
10. INTERIOR

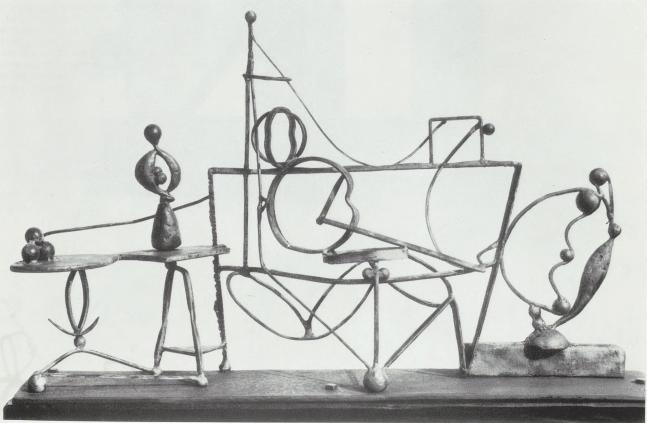
1937
Painted steel, bronze
H. 15 1/2 × W. 26 × D. 6"
On wood base,
H. 3 1/4 × W. 26 1/4 × D. 5 1/8"
Signed "1937 David Smith"
Exhibited: 8, 18, 19, 40, 211
Dr. and Mrs. Irving R. Juster,
Glens Falls, New York

Preceding by two years his celebrated INTERIOR FOR EXTERIOR (1939), this INTERIOR marks Smith's first response to Giacometti's The Palace at 4 A.M. (1932-1933), which the artist saw in the exhibition of Fantastic Art, Dada, Surrealism at the Museum of Modern Art (December 7, 1936–January 17, 1937); it was also reproduced in Cahiers d'Art, 1932, #8-10, p. 342. This work also is Smith's first table-top tableau, a mode to which he would return both before and after World War II (cf. VERTICAL STRUCTURE, 1938, No. 13; HOME OF THE WELDER, 1945, No. 22 and CATHEDRAL, 1950, No. 32), and which, when transmuted to a more schematized and pictorial style, persists as a residue in as advanced a work as BANQUET of 1951 (No. 38).

The recurrence of a dot and line motif in INTERIOR refers in this instance not only to Picasso, but also Miro, and in particular to such works as *Dutch Interior* (1928), which was also included in the Museum of Modern Art's 1936–1937 surrealist exhibition. In some ways Smith's sculpture is as much indebted to the example of Miro's interior as to that of Giacometti.

The actual subject of INTERIOR is explicitly that of a sculptor's studio, on one side of which is a model and opposite whom is a work table, on which in smaller scale stands a sculpture in progress; the immediate antecedent is undoubtedly Picasso's treatment of the same theme in his paintings of the late 1920's.







11. UNITY OF THREE FORMS

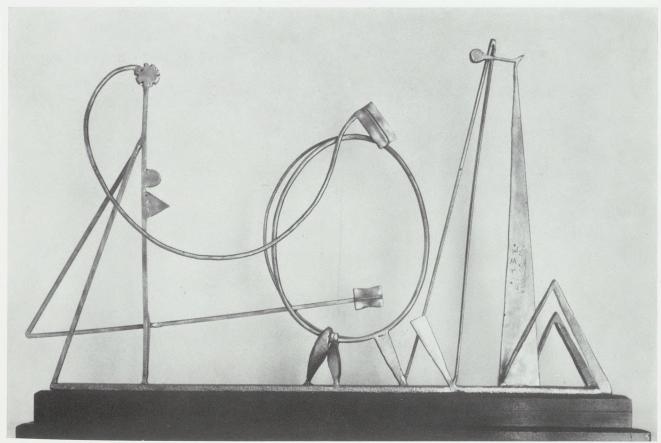
1937
Hollow fabricated steel,
painted aluminum
H. 12 × W. 15 3/4 × D. 3 7/8"
On wood base,
H. 2 5/8 × W. 14 1/2 × D. 5 1/4"
Signed "David Smith 1937"
Exhibited: 19, 22, 51, 60, 182
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

One of the first works in which Smith directly espouses a non-objective constructivist esthetic, UNITY OF THREE FORMS has the character of a trial piece, above all in its solution of a formal problem involving a limited number of predominantly vertical or horizontal elements from which a dynamically unbalanced composition is to be formed. As happens almost invariably in Smith's sculpture, however, the result of such nonobjective intentions retains a veiled anthropomorphism; two figures are suggested through roughly the anatomical projections of the human body. Smith apparently was also self-consciously involved in using steel for this work, for in a letter of 1940 he wrote that "UNITY OF THREE FORMS is fabricated from steel, because steel possesses the physical characteristics demanded by the aesthetic concept. Steel is a natural material for forming, uniting and possessing higher tensile strength. Steel imparts a certain aesthetic emotion to the formal relationship of the unified three volumes" (David Smith, Archives, I – 214). For the rest of his life Smith would remain faithful to this attitude toward steel as a material ideally suited for sculpture.

12. AMUSEMENT PARK

1938 Steel H. 19 3/4 × W. 33 3/8 × D. 4 1/2" On wood base, H. 2 3/4 × W. 34 1/2 × D. 5 7/8" Signed "1938 David Smith" Exhibited: 18, 41, 42, 43, 48, 51, 60, 85, 97, 100 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

This scene depicts the pylons, flags, roller coaster, and ferris wheel of the Palisades Amusement Park in New Jersey as seen from the upper west side of Manhattan on the opposite side of the Hudson River. Unlike such sculptures of Picasso as the *Project for a Construction in Wire* of 1928 (reproduced in Cahiers d'Art, 1929, #1, p. 6), Smith's AMUSEMENT Park is not a figural sculpture but a pictorial landscape. However, the possibility of reading this work both as landscape and as a pair of circus figures, one on stilts and the other a female drummer, is deliberate: such ambiguities were conscious on Smith's part and derived from his awareness of Joycean word play, as well as from the visual puns of synthetic cubism.

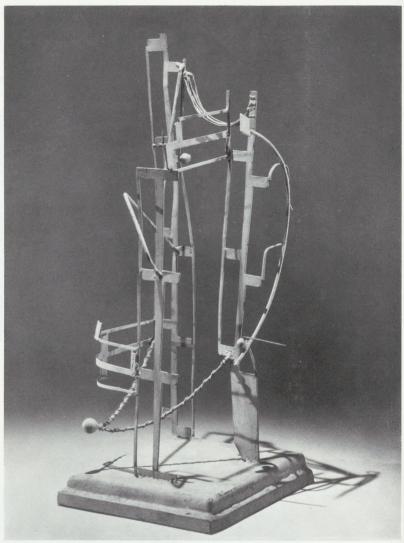


13. VERTICAL CONSTRUCTION 1938

Painted steel and wire
H. 22 5/8 × W. 10 1/2 × D. 9 1/4"
On painted steel base,
H. 1 1/2 × W. 9 3/8 × D. 9 1/4"
Signed "1938 David Smith"
Exhibited: 8, 18, 42
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Known also as STRUCTURE and FEMALE ARCHITECTURE, this construction bears witness once again to the profound impact upon Smith of Giacometti's *Palace at 4 A.M.* However, in this instance Smith, while remaining largely within Giacometti's realm of surrealist mystery and illogic, nevertheless restricts associative metaphor to a minimum and pursues evocative effects through an almost totally abstract spatial scaffolding.

This work was painted pink long after its completion, probably as recently as the late 1950's.



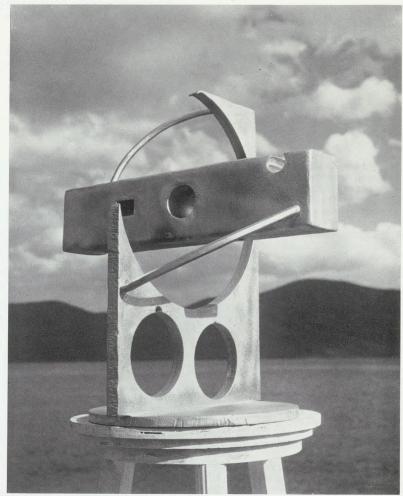
14. SUSPENDED CUBE

1938
Steel, painted aluminum
H. 22 1/4 × W. 20 1/4 × D. 16"
On steel base,
H. 5/8 × diameter 13 3/4"
Signed "David Smith 1938"
Exhibited: 19, 180, 196, 220
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

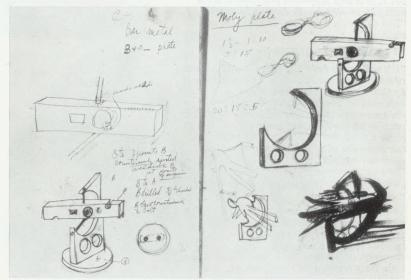
Not in the exhibition:

14A. David Smith Sketch for No. 14 Archives, III – 815

The working drawings (figure 14A, Archives, III – 815) for SUSPENDED CUBE indicate not only Smith's concern with good craftsmanship but also that he conceived this piece to be technically a minor *tour de force*. As the original sketches show, Smith intended the cube to be suspended by two struts at its midpoint; but the final configuration intensifies an effect of irrational levitation.



14



14A

15. MEDAL FOR DISHONOR: WAR EXEMPT SONS OF THE RICH

1939-40 Bronze H. 10 1/4 × W. 8 7/8 × D. 7/8" On canvas covered wood base, H. 12 \times W. 11 3/8 \times D. 7/8" Signed " $\Delta\Sigma$ 39–40" Exhibited : 20, 25, 28, 31, 41, 74, 123, 157, 180, 220 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

In 1940 (November 5-23), the Willard Gallery in New York presented an extraordinary one-man exhibition of David Smith's fifteen "Medals For Dishonor". Each medal was directed against a specific area of social regression and disorder: "Propaganda for War", "Munitions Makers", "Private Law and Order Leagues", "Death by Gas", "Elements Which Cause Prostitution", "Food Trust", etc. For each Smith wrote an explanatory statement in the catalogue; of WAR EXEMPT SONS OF THE RICH he said:

"The shape suggests a large coin comprised of smaller coins:
"The monkey fan dances on war drum with

carnival lights.

"The polo boy does his bit—tilts at the birdhouse windmill—the lady of the sun cools air and land for him—the dog follows. 'The cafe lady pours herself into her own cocktail glasses to be auctioned for thirst quenchers—we do much for charity—we have our milk funds, fall out of bed, catch greased

pigs.
"The entertainers must be fed from rubber bottles.

On the backs of worker and soldier rest the joys of exempt sons—the cherries swing round the clock, bluebirds fly away with the topper-the dial is tuned, the needle points, the sign is one way—the beribboned knife cuts pieces—the family fortune increases. "The Greek on this medal is slang for soft cookies.

Of DEATH BY BACTERIA he wrote:

"Gloved hands hold test tubes emitting froth of bacteria disseminated from the music harp symbolizing death music. The foetus is balanced on the harp column—rats for cultures—germs pour from flasks—music bars provide places for notes and rat dung to rest. From a flask the culture eats the earth in furrows-the dead lie in seas marked by common crosses.

"The coffin plows on toward the skeleton of past histories and the moulds of excavated wonders.

The iconography of the Medals is an amalgam of Smith's own ransacking of art history (particularly Bosch, Breughel, and Goya), popular imagery, newspaper and magazine clippings (see figure 16A), and illustrations from texts on medicine and biology. The Medals extend in character from an updating of plaques and medals of the Italian Renaissance, to the most extreme, disjointed rhetoric of passionate and chaotic nightmare. The Greek inscriptions Smith used on most of the series were prepared in part with the aid of his friend, the Greek-American painter Jean Xceron; Smith had also visited Greece during his European voyage of 1935-36 and was interested in Greek coins.



15

During the 1930's Smith, like many of the leading artists and intellectuals among his contemporaries, stood politically on the far left, granting even the liberal atmosphere of the New Deal. The general character of the Medals, both in imagery and in intention, unmistakably links them to the art of heroic social protest in the middle and late 1930's, which included the murals of the Mexicans Rivera and Siquieros and reached its apex in

Picasso's Guernica. Smith worked on the Medals over a period of several years, beginning shortly after his return from Europe in 1936. In part inspired by the Greek coins he had seen in Athens, and the German propaganda medallions for World War I in the British Museum, he completed the series simultaneously with his production of abstract sculpture. The vividness and intensity of imagery that Smith attained in the Medals, however, acted to release within him a brilliant capacity for subjective visual metaphor, in which accident, memory, verbal puns, the experience of arthis own as well as that of others, and his own subconscious were all fused into the creation of a unique and powerful iconography. This iconography was to develop and to remain the focus of his art until the early 1950's.

16. MEDAL FOR DISHONOR: DEATH BY BACTERIA

1939 Bronze Diameter 10 × D. 1 1/8" On wood base, H. 13 1/2 \times W. 14 3/8 \times D. 1" Signed " $\Delta\Sigma$ 39" Exhibited: 20, 25, 28, 31, 35, 41, 60, 74, 123, 220 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

Not in the exhibition:

16A. David Smith

Study for No. 16 Archives of American Art, Detroit



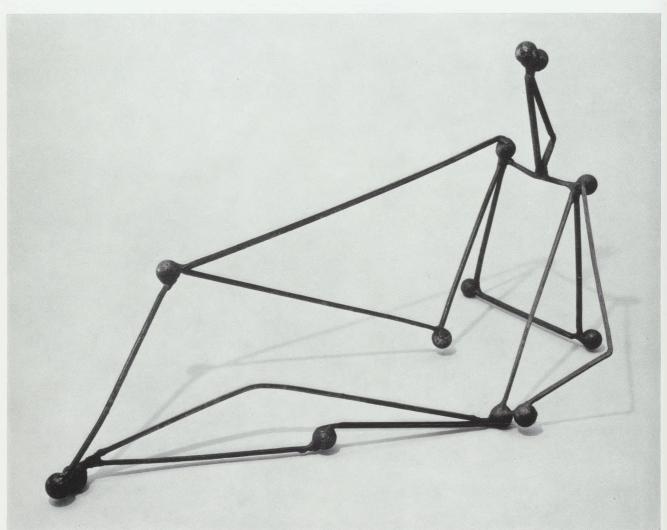
16A



17. RECLINING FIGURE

1939–40 Iron rods, steel H. 9 1/2 × W. 16 7/8 × D. 8 1/2" Mr. David Corcos Levy, New City, New York

Smith's point of departure here, as in several previous examples (cf. No. 8), was Picasso's invention of the dot and line motif in his illustrations for Balzac's *Le Chef d'Oeuvre Inconnu*.

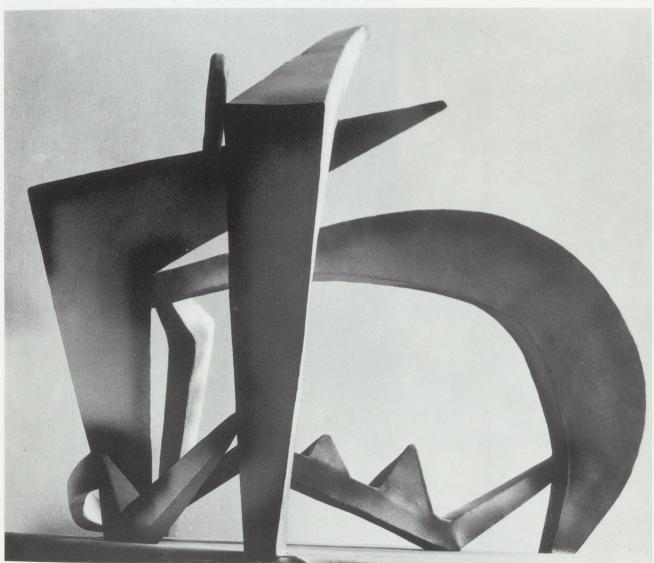


18. STRUCTURE OF ARCHES 1939

Steel, copper, zinc H. 39 1/2 × W. 49 × D. 30 1/2" Exhibited: 19, 26, 211

Mrs. S. Douglass Crockwell, Glens Falls, New York

Constructed of sheet steel, STRUCTURE OF ARCHES was among Smith's first sculptures on which he used arc-welding. It is also the largest sculpture he made until the later 1940's. Stylistically this work remains loosely indebted to Smith's European contemporaries, and in particular to such precedents as Giacometti's Femme Angoissée dans une chambre de nuit (1932, ill. Cahiers d'Art, 1932, #8–10, p. 339) and especially to Gonzalez' Sculpture (1936, ill. Cahiers d'Art, 1936, #6–7, p. 201).



19. UNTITLED

1939
Painted iron
H. 39 7/8 × W. 42 1/8 × D. 10"
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

This untitled work marks another attempt on Smith's part to come to terms with a constructivist aesthetic. As before, however (cf. No. 11), the result is vaguely anthropomorphic, including the schematic representation of human features on one of the horizontal planes; and Smith also repeats the motif of a long, necklace-like curve seen previously in his VERTICAL CONSTRUCTION (No. 13).







20. HEAD AS A STILL LIFE

1940
Cast iron, bronze with green patina
H. 15 5/8 × W. 17 3/4 × D. 7 7/8"
Signed "David Smith"
Exhibited: 19, 44, 51, 54, 140, 192, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Often dated 1936, among others by the artist himself in later years (cf. a notebook of 1952; Archives, III – 1374), this work is nevertheless of 1940, and was first exhibited at the Neumann-Willard Gallery in that year. The small bronze elements in this sculpture, as in others of the 1940's and 1950's, were cast for Smith from his models.

Despite the antecedents in Picasso for such extremely free transpositions and notations of the human face, Smith's approach is more severe and schematized than Picasso's. More importantly, however, Smith in this work begins to come to terms for the first time with his own artistic vision and its complex resonance between painting and sculpture: he affirms the pictorial frame even as he uses it as an integral element in a subtle spatial construct embodying both solid and void. Here also, as in so many of his subsequent sculptures, there is an unmistakable front or principal view, to which all other views are secondary.

21. WIDOW'S LAMENT

1942–43
Bronze, steel
H. 13 5/8 × W. 20 × D. 6 5/8"
On wood base,
H. 2 3/8 × W. 8 × D. 4 7/8"
Exhibited: 42, 51, 53, 93, 180
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Smith's father died in the summer of 1939, and WIDOW'S LAMENT is addressed to his own mother. This work remained unfinished during the early years of World War II, until the inclusion of the smaller elements within an outer pictorial frame, the completed work representing a human face (cf. No. 20).

In a sketchbook of the early 1940's (Archives, IV-20) Smith indicated the meanings of the inner cubes as (from left to right): "simplicities of childhood", "knots of adolescence", "complexities of marriage", and "sorrow". The quest for a private symbolism seen here is only one of the earliest in a series of works during the 1940's in which Smith attempted to come to terms, at least through his art, with his own life and personal world.



22. HOME OF THE WELDER

1945
Steel, bronze
H. 21 × W. 17 3/8 × D. 13 5/8"
Signed "1945 David Smith"
Exhibited: 51, 60, 71, 93, 140, 180, 218, 229
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

22A. Alternate view of No. 22 22B. Alternate view of No. 22

Not in the exhibition:

22C. David Smith

Drawing from the "Italian Theme". 1943. Ink on paper, H. 19 3/4 × W. 25" Private Collection

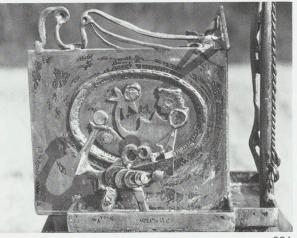
Among the many sculptures Smith completed at war's end in his prolific year of 1945 were three extraordinary symbolic works, Nos. 22, 23, and 24; HOME OF THE WELDER, though finished in October (Archives, IV – 37), was probably the earliest of the three in germination. All three were apparently attempts to deal with his inner tensions and conflicts through their creative externalization, so as thereby to attain catharsis.

As its name indicates, the sculpture is a generic representation of the artist's house and thus is in a Giacometti tradition. The front view discloses an interior with a compartmented floor; on the wall are images of a woman's nude body and a Picassoid dog's head (cf. Archives, III – 742)—household icons of wife and pet. Below on the floor are a millstone (cf. Archives, III - 622) with chain; two pairs of dumbbell-like balls beside the artist's signature; and a welding torch in the shape of a phallic spoon, beneath the end of which are slightly raised semicircles, like concentric ripples on water. In the largest floor compartment is a stand, the base of which is a woman's nude torso and which is surmounted by a flowering plant, the branches of which spread as far as the image of the dog on the wall.

Smith subtitled the back of the sculpture (figure 22A) "wife mirror side", or "wife in mirror" (Archives, I - 349); in an oval frame is the image of a reclining woman resembling a mermaid (she who simultaneously engenders and frustrates desire), from whose body a stemlike arm extends to hold either a small mirror or the flower of her sex. Standing directly before this image is a small dog with long ears like an ass, whose tail is surmounted by a circle within which is a tiny replica of the woman's face. Similarly, the woman's breasts are repeated within circles on the animal's back, as the circular center of her flower-arm is also repeated atop the ass ears.

To one side of the welder's house stands a gibbet-like yardarm (figure 22B); and on the very top of the house reclines a spider-like woman, reduced to the most extreme Piccassoid schematization. Both images derive from a drawing of 1943 (figure 22C), done in Schenectady as part of a series entitled "The Italian Theme" and based on Smith's reactions to atrocities of World War II.

The symbolic meaning of HOME OF THE WELDER is elusive and ambiguous. Certain elements, notably the millstone and chain, are used as though verbal metaphors, to indicate oppression; the source of this oppression, however, whether home,

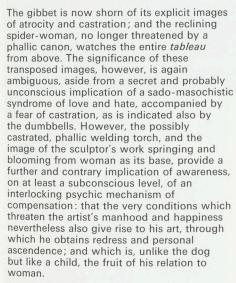


22A

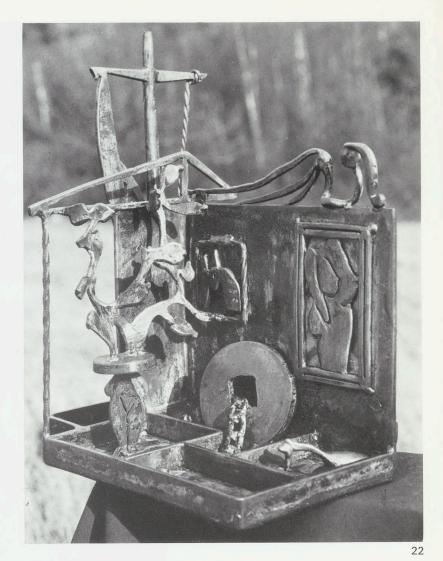
marriage, or work, is unclear. The stand undoubtedly refers to his sculpture, springing forth like a plant from the woman-base that nourishes and supports it. The dog and woman, however, hanging as separate images on the wall, are ironically juxtaposed on the back of the sculpture: in a multiple visual and verbal pun, the woman reflected in the mirror is the reflection of the dog, who has become an ass and whose head and tail counterreflect the tail and head in the mirrored image of the mermaid-woman.



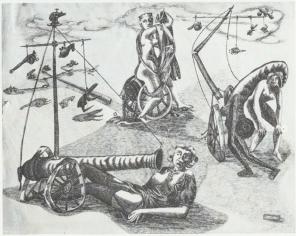




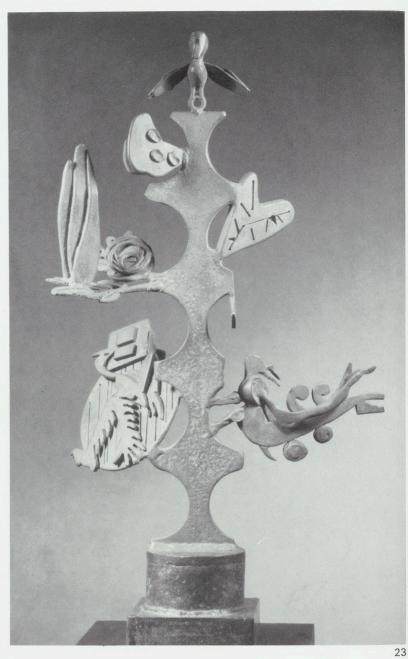
Such an interpretation is admittedly hypothetical but is supported by a similar complexity of secret references in such works as RELIQUARY HOUSE (No. 24); and HOME OF THE WELDER in particular should be considered as one of the greatest examples of auto-psychoanalysis in the history of modern art.



22B



22C



23. PILLAR OF SUNDAY

1945
Painted steel
H. 29 1/4 × W. 17 1/2 × D. 9 1/2"
On painted steel base,
H. 1 7/8 × W. 6 1/4 × D. 6"
Signed "David Smith 1945"
Exhibited: 51, 69, 100, 140, 180, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Not in the exhibition:

23A. David Smith Study for No. 23. 1945. Ink on paper, H. 10 × W. 71/4" Private Collection

Finished in August of 1945 (Archives, IV-37), PILLAR OF SUNDAY is a witty and ironic commentary, reminiscent of Laurence Sterne's Tristram Shandy, on the artist's memories of life on Sunday in Paulding, Ohio. The images are attached like leaves on a tree and should be read in an ascending vertical order. At bottom is the Sunday chicken dinner (cf. the drawing study illustrated in the catalogue, *The Sculpture of David Smith*, Buchholz-Willard Gallery, New York, January 2–26, 1946); adjoining it is a bird-mermaid woman singing in the church choir. Suspended above her is a small diamond shape with a horizontal line bisecting it, which as the working drawing indicates is a derivation from the neck and tuning pegs of a mandolin or other stringed instrument, and which for Smith probably signified a woman's genitals. (In synthetic cubism and occasionally in Smith's work also, the violin is used as a metaphorical pun for a woman's body.) Above this tuning neck of the womaninstrument which is to be played is, on one side a heart; on the other is a composite image resembling hands raised in prayer, or feathers of a bird's tail that are grouped together as a phallic sign, beside which is a circular female sign. Yet higher is a second heart, less clear in form than the first, as though partially melting. Surmounting the entire structure is a small singing bird with human features, about to take flight-Smith's symbol for the Sunday preacher, but also for sexual release.



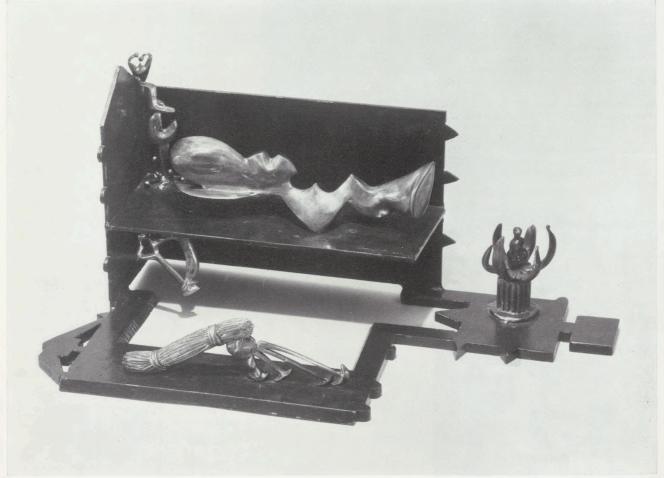
24. RELIQUARY HOUSE 1945 Bronze, varnished steel
H. 11 3/4 × W. 25 5/8 × D. 12 1/2"
Signed "David Smith 1945"
Exhibited: 51, 58, 73, 75, 100, 231
The David Mirvish Gallery,
Toronto, Canada

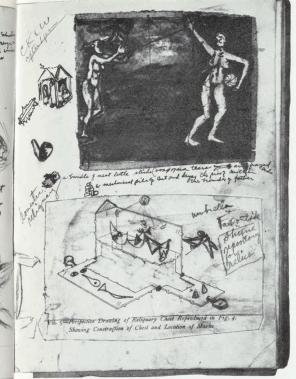
Not in the exhibition: 24A. David Smith

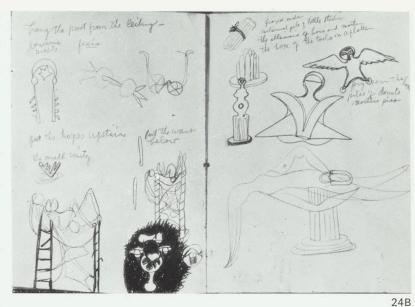
Sketchbook study for No. 24. *circa* 1945. Archives, III – 828 24B. David Smith

Sketchbook study for No. 24. *circa* 1945. Archives, III – 861









241

24A

Completed late in 1945, RELIQUARY HOUSE is perhaps the strangest and most baffling of all Smith's private symbolic works. Again a house-tableau in the Giacometti tradition, it began in Smith's mind with a published drawing of a medieval reliquary chest (see figure 24A; Archives, III — 828) which he cut out and pasted in his sketchbook. His notes describe it as "shrine/repository for relics", and "domestic reliquary"; in a later sketchbook of circa 1949–1950 (Archives, III — 1039) he referred to it as "reliquary chest for a guilty man / rural reliquary / reliquary [for] old family possessions".

In the sculpture itself Smith has carefully reproduced in steel the structure of the illustrated reliquary chest, adding only a small square extension at the far right of the base. On the upper level of the house reclines a woman whose body, resembling a sculpture of Arp, is composed of crescent arcs fused into a biomorphic unit. Beside this reclining figure stands another bronze female image, also with a crescent torso, whose features, depicted in the style of Picasso's *Guernica* period, express extreme passion.

On the lower level of the sculpture is a sheaf of sticks, opposed in apparent conflict with the moon and its rays—an image derived from a 17 century French engraving (ill. Verve, English edition, Vol. I, No. 4, January—March 1939, p. 61; in the artist's personal library) entitled "The Influence of the Moon on Women's Minds" (cf. Archives, III – 840). Hanging from the ceiling above these two bronze images in conflict is another bronze crescent which also incorporates a keyhole. At the far right, outside of the house, is the tiny image of a woman, standing on a columnar pedestal and virtually enveloped by the petals of a flower.

As his drawings and notes indicate (cf. figure 24B; Archives, III - 861), the artist's symbolic intentions are seemingly focussed upon the conflict between male and female; viewed from above, the two flat steel areas upon which the sculpture sits were themselves originally conceived as images of a male (at the front) and female (to the right). The two levels of the house are also differentiated: "put the hopes upstairs"; "put the wars below", "hang the past from the ceiling". Below, the "influence of the moon on women's minds", as a generic symbol for woman, struggles with the ascendant yet far from victorious masculine image of "a bundle of neat little sticks", which are also the frayed memories of childhood. From the ceiling hangs a female crescent with keyhole, an image of frustrated desire in the past, before the lock was pried open: the previously locked woman reclining on a columnar pedestal (figure 24B) has thereby become a flower, in which a child, "the small unity", can bloom.

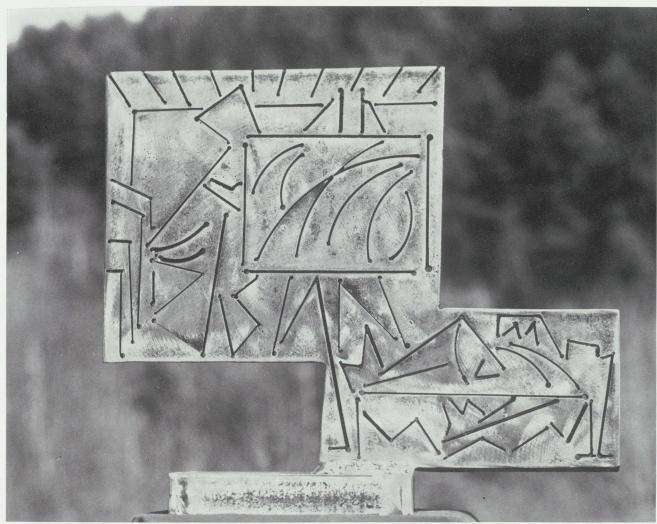
Upstairs, the woman, lush and sensual in her rich curves, receives the moon's rays and, as indicated by her wraith-like alter-ego, responds with passionate freedom and intensity.

More even than in HOME OF THE WELDER, Smith with this work attains in the development of his own version of surrealism a level of mystery and evocative force that is rivalled only by Giacometti's works of the 1930's; Smith's surrealism however, as opposed to Giacometti's, is almost always put to strictly personal ends and is based on a subtle, complex, and rigorous logic of the subconscious that is rarely found in the works of his surrealist colleagues in either Europe or America.

25. STEEL DRAWING I

1945 Steel H. 23 × W. 26 × D. 6 1/4" Signed "David Smith 1945" Exhibited: 51, 53, 54, 65, 73, 100, 123, 188 Joseph H. Hirshhorn Collection

The familiar motif of Picassoid dots and lines reappears here in a new version, cut in steel plate with a metal burner. It was the first and more straightforward of two steel drawings done in 1945; Smith later incorporated similarly patterned steel plates as motifs in such later works as OCULUS (1947, No. 28) and CATHEDRAL (1950, No. 32).



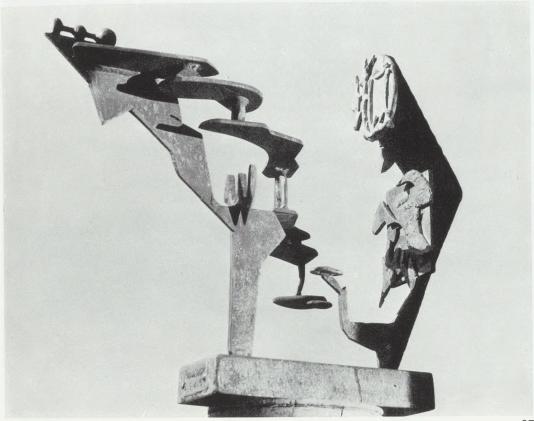


26. HELMHOLTZIAN LANDSCAPE

1946
Painted steel
H. 16 × W. 18 3/4 × D. 7 1/2"
On wood base,
H. 2 1/4 × W. 19 × D. 4 1/2"
Exhibited: 67, 91, 220
Mr. and Mrs. David Lloyd Kreeger,
Washington, D.C.

27. LANDSCAPE WITH STRATA

Steel, bronze, stainless steel
H. 16 3/4 × W. 21 3/4 × D. 9 3/4"
On marble base,
H. 2 1/4 × W. 11 1/2 × D. 4 1/4"
Signed "David Smith 1946"
Exhibited: 67, 100, 231
Dr. and Mrs. Arthur E. Kahn, New York



27

In 1946 Smith began a series of landscape sculptures, a theme which is seemingly a contradiction in terms but which was well suited to containing his personal dialectics between painting and sculpture. HELMHOLTZIAN LANDSCAPE is polychromed, as its title indicates; and at the time Smith was reading the studies by Chevreul and Helmholtz on color (cf. a lecture delivered at Skidmore College, February 17, 1947; Archives, IV – 320); this work also shows Smith's typical solution of his painting-sculpture dilemma by means of a rectangular frame, within which compositional elements articulate space in depth. Here also Smith uses the frame as the base of his sculpture, a device which was to assume increasing importance in his later work. LANDSCAPE WITH STRATA nominally depicts in schematic form a cascade of water on a hillside, as the point of departure for a formal composition that has been pushed far beyond the bounds of representational intent.

28. OCULUS

1947 Steel H. 32 1/8 × W. 37 × D. 10" On wood base, H. 3 7/8 × W. 14 5/8 × D. 7 5/8" Signed "David Smith 12/1947" Exhibited: 70, 79, 83, 140 Private Collection

Named only for the motif of an eye within a linear framework that suggests a human figure, OCULUS is a further development into a more nearly abstract realm of Smith's previous landscape sculptures. Although the steel plate in which lines have been cut may represent a bush, in the context of the entire sculpture this motif, as well as the other parts of the composition, should probably be understood as non-objective. The ensemble, however, conveys the sense of a mysterious event with no single point of focus, and has a strongly surrealist character. This abstract landscape-tableau also retains the spaceframe device, although reduced to a subordinate role; of greater importance is the overall structure, in which a series of predominantly vertical elements rise from a flat base, a compositional method to which Smith would repeatedly return.





29. ROYAL BIRD

1948 Steel, bronze H. 20 3/4 × W. 59 1/2 × D. 9" On stainless steel base, H. 1 1/2 × W. 11 7/8 × D. 8 1/2" Signed "David Smith 1948" Exhibited: 79, 86, 96, 100, 140, 146, 154, 201, 206, 210, 219 Walker Art Center, Minneapolis

Not in the exhibition:

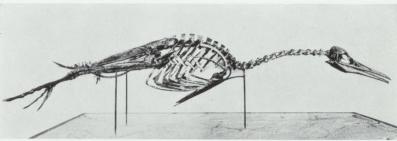
29A. Photograph of *Hesperornis regalis* in the collection of the Museum of Natural History, New York Estate of David Smith 29B. David Smith

29B. David Smith Sketchbook drawing for No. 29. circa 1948. Archives, IV – 79

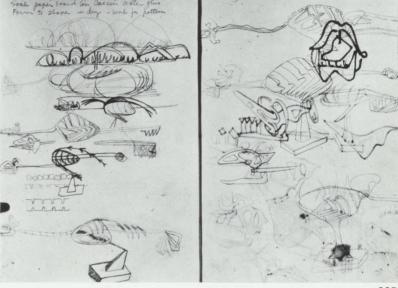
In 1945 Smith made a work entitled Jurassic Bird, based in part on the skeleton of a prehistoric diving bird that he had seen in the Museum of Natural History, New York (see figure 29A). This image, with its innate expressive power and associations of power, threat, mystery, and death, fascinated Smith and became the basis for at least two further works, of which ROYAL BIRD is the most clearly related to the original source. As the working drawings indicate (figure 29B, Archives, IV - 79) Smith's changes were the simplification of the complex skeletal frame of his source; the shift to a straight, notched spinal column, with its humanoid undertones; and the addition of predatory, mandible-like jaws. The intention seems clear: while regal and elegantly imposing this bird, like the image of the eagle which similarly interested Smith in the late 1940's (cf. No. 30), is also a predator and a carnivore. The further implicit reference to imperial monarchies, most of which used eagles or other birds of prey as insignia, was probably intentional given Smith's political views (cf. his anti-imperialist poem of 1948, published in Tiger's Eye, New York, June 1948, pp. 81-82).

Smith was not alone during the 1940's in using bird iconography. Haunting, spectral, ominously threatening birds, of which Theodore Roszak's *Spectre of Kitty Hawk* (1946–1947, collection Museum of Modern Art, New York) is only one prominent example, became a means for extending the expressive and anti-rational possibilities offered by the surrealist component in abstract expressionism.

Formally, ROYAL BIRD is notable not only for Smith's use of its totally horizontal composition but also for the problem of the base. The short, squat pyramid supporting the bird yet inconspicuously raising it into space, would be used again for similar purposes (cf. STAR CAGE, 1950, No. 36) until Smith arrived at a definitive solution in AUSTRALIA (1951, No. 37).



29A



29B



30. PORTRAIT OF THE EAGLE'S KEEPER

NEEP LT 1948–49
Steel, bronze
H. 37 3/4 × W. 12 7/8 × D. 22 3/4"
On steel base,
H. 1 1/2 × diameter 10 3/4"
Signed "David Smith 1948–49"
Exhibited: 78, 93, 102, 105, 140, 153, 218
Helen Frankenthaler Motherwell,
New York

The title of this work remains obscure, despite Smith's inclusion of what may be interpreted as falconer's gloves in the sculpture. The entire figure may also be read as a woman however; and drawings for the work in an old sketchbook of the late 1930's (Archives, III – 818) offer no further evidence. The deliberate ambiguity, both of subject and of image, thus contributes to the spectral, irrational presence of this standing figure. As a theme, the eagle appears not only in Smith's previously mentioned poem in *Tiger's Eye* (see No. 29), but also in *The Eagle's Lair* of 1948 and *The Eagle*, a lost work of 1949.

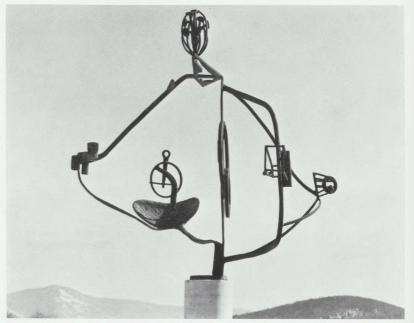
31. BLACKBURN SONG OF AN IRISH BLACKSMITH

1949–50 Iron, bronze H. 38 1/4 × W. 42 1/2 × D. 23" On marble base, H. 8 × diameter 7 1/2" Signed "David Smith 1949–50" Exhibited: 79, 85, 100, 118, 140 Wilhelm-Lehmbruck-Museum, Duisburg, Germany

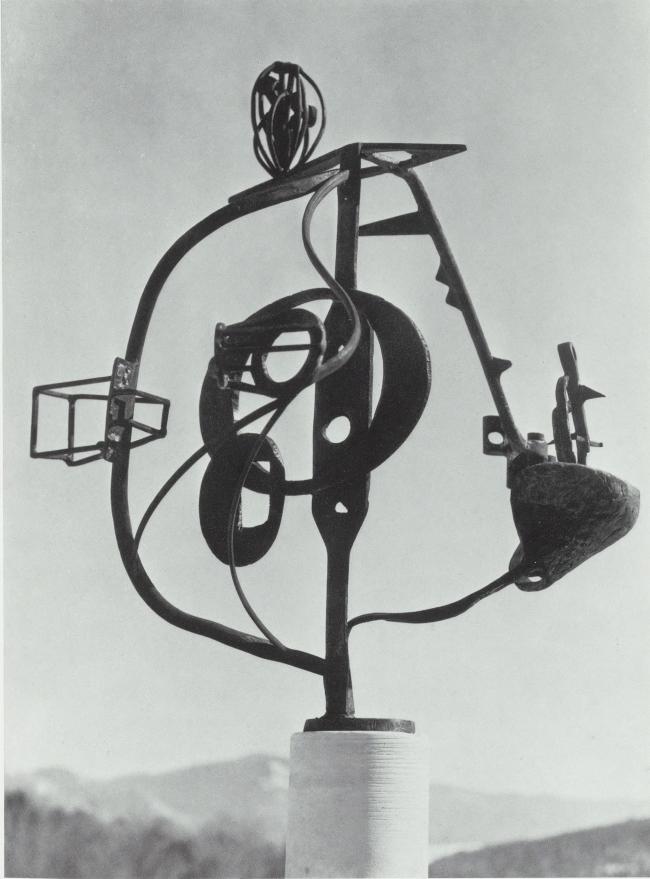
31A. Alternate view of No. 31

Named for the co-proprietor of the Terminal Iron Works, Brooklyn, where Smith had his studio in the late 1930's and acquired much of his knowledge of working with metal (see *David Smith by David Smith*, p. 36), this homage to the memory of an old friend and benefactor is among the most lyrical of all his works.

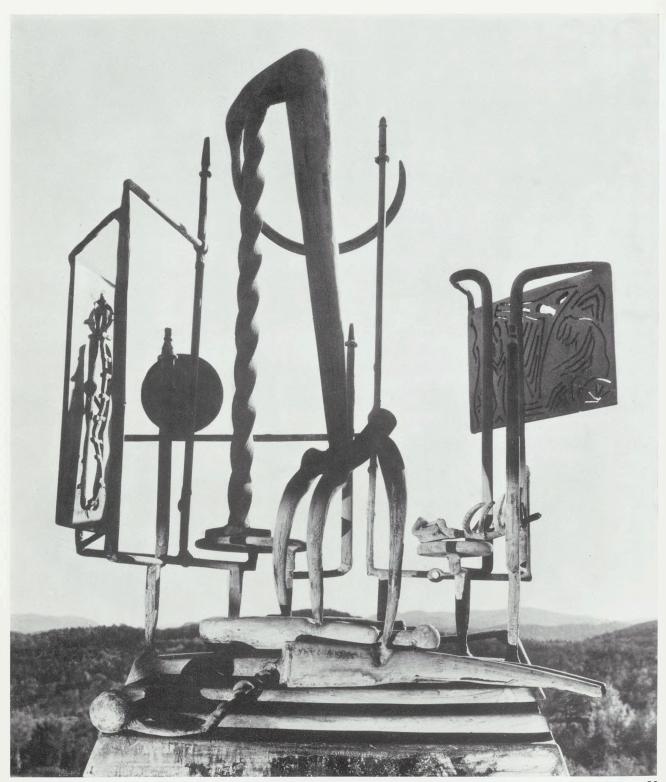
Though non-objective in intention BLACK-BURN, like so many of Smith's most successful works, is anthropomorphic in structure: a central vertical core, with iron circles attached at mid-point, rises to a head-like cage surmounting it (cf. OCULUS, No. 28). One of the first of the mature Smith's so-called "drawings in space", this work nevertheless is an enlarged and expanded version of that transfer of a decorative synthetic cubist style into sculpture which characterized the artist's earliest works (cf. his CONSTRUCTION of 1932, No. 1). In BLACKBURN, however, Smith was clearly more concerned than was his norm with the problem of sculpture in the round; for in addition to making a three dimensional space cage, he so disposed the subordinate parts of his composition that from certain views this sculpture appears open, free, and airy, while from other angles it seems to be so densely structured as to suggest an entirely different work.



31A



1A

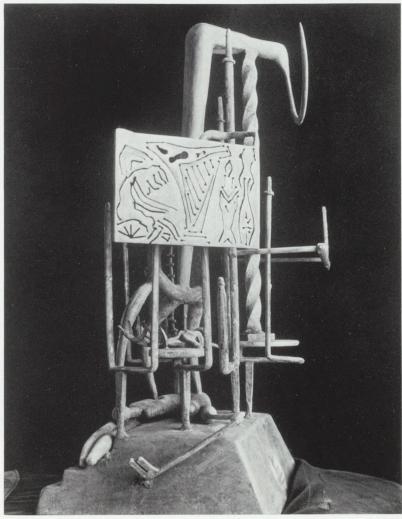


32. THE CATHEDRAL
1950
Painted steel
H. 34 1/8 × W. 24 1/2 × D. 17 1/8"
Signed "David Smith CO. 1950 G"

Exhibited: 88, 89, 180 McCrory Corporation, New York

32A. Alternate view of No. 32

CATHEDRAL is among the last works in which Smith attempted to make a complex, personal, symbolic statement. It is also unusually well documented, for while he was completing it he explained his intentions in an interview that was later published (Elaine de Kooning, "David Smith Makes a Sculpture", Art News, September 1951, pp. 38–41, 50-51). CATHEDRAL, according to the artist, stands for a "symbol of power-the state, the church or any other individual's private mansion built at the expense of others". It thus deals with the theme of oppressor and oppressed that had preoccupied Smith as early as the late 1930's in his MEDALS FOR DISHONOR (cf. Nos. 15, 16). Once more drawing on the Giacometti tradition of a table-top tableau, Smith rather explicitly intended to create the image of a cathedral, showing the steps leading to an altar. As he explained in his interview, the pronged form in the center of this work is a predatory claw, oppressing those caught beneath it. On the steps a limp form stands for man subjugated, whether alive or dead; while the skeletal fragment on the altar indicates the spurious exaltation of the dead. In the upper parts of the sculpture is, to one side, an incised plaque, signifying either the walls or the works of art on the walls, within the cathedral. On the opposite side is a stitched man referring to the stitched bags used for corpses in the Middle Ages; and to the rear, behind the upright pillars and baldachino, is a disc, symbolizing money. The entire work thus symbolized for Smith the suppression of individual freedom, be it by superstition, by such institutions as the Church, or by economic powers.

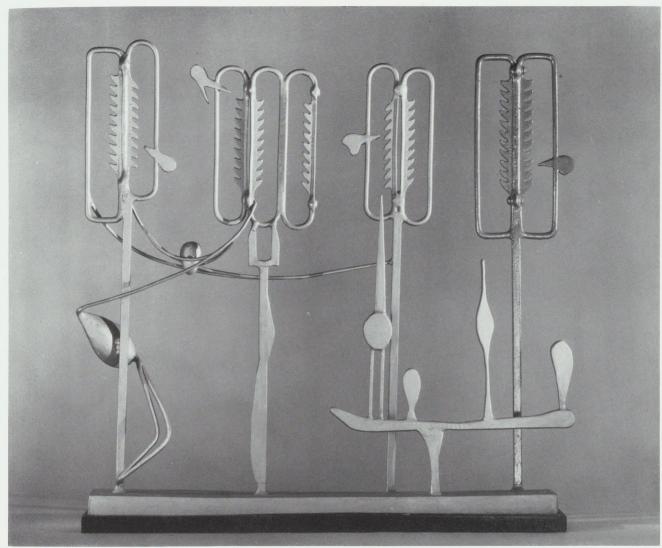


32A

33. THE FOREST

1950
Polychromed steel
H. 36 1/2 × W. 39 3/4 × D. 4 1/4"
On wood base,
H. 1 1/4 × W. 38 × D. 4 7/8"
Signed "David Smith 1950"
Exhibited: 88
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Returning to the landscape mode, Smith here used a commercially fabricated, saw-toothed form, welded back to back, for the depiction of trees; small images of birds are perched in and about this polychromed forest. It is as resolutely two-dimensional and totally pictorial a work as Smith had made to this date.



34. THE LETTER

1950 Steel H. 37 3/4 × W. 22 7/8 × D. 9 1/2" Signed "David Smith 1950" Exhibited: 88, 114, 127, 174, 200 Munson-Williams-Proctor Institute, Utica, New York

Not in the exhibition:

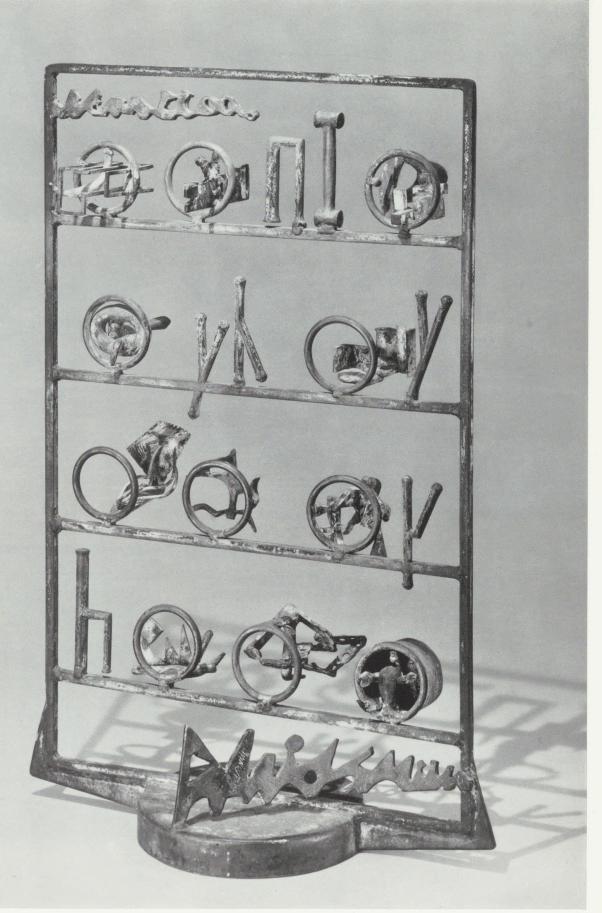
34A. David Smith
Sketchbook study for No. 34. *circa* 1950.
Archives, III – 1283

The "O"s, "Y"s, "H"s, and other elements in THE LETTER (as well as in 17 H's and 24 Greek Y's, both of 1950) were part of several kegs of junk metal that Smith bought from a hardware dealer in Glens Falls, New York. Stylistically it is one of the artist's most successful resolutions of his paintingsculpture dilemma; for while thoroughly pictorial and frontal, the articulation forward and backward into space of compositional sub-units could never be achieved in painting, nor could the crispness of silhouetted imagery existing in real space be equalled by the painter's more restricted range of contrast. Here once again Smith resorts to a pictorial frame; and he solves the problem of the sculptural base by lowering this frame until its bottom edge merges, and becomes synonymous with, the base itself. A sketch (figure 34A, Archives, III - 1283) shows that Smith at first had not intended to unify sculpture and base to such a degree.

On this same sketch are Smith's words "you sent for me"; elsewhere in his notebooks appears the phrase "the love letter / you sent for me" (Archives, III - 801). In an interview with Thomas Hess ("The Secret Letter", David Smith, New York, Marlborough-Gerson Gallery, October 1964) Smith discusses this work and the drawing for it (figure 34A) as though it contained a secret, and he makes reference to an episode in James Joyce as though to provide a partial clue or explanation. The clue is unnecessary, however, for THE LETTER is not only Joycean in its witty double meaning, but also self-explanatory. In the sculpture itself, as in a letter, are a signature, "David Smith", at the bottom right, and the opening words, "Dear Mother", at the top left. The body of the letter, in reply to "you (his mother in Paulding, Ohio) sent for me", reads as follows: "O OHIO / O Y (why) I O Y (why) / O O O Y (why) / H O O O". The imagery in the words of his sculptural letter includes the schematic interior of a house, a running man, and a hermit crab; and Smith's reply, couched in Joycean verbal-visual puns, was thus the question of why O why did he ever leave Ohio.



34A













35. SACRIFICE

1950 Painted steel H. 31 5/8 × W. 19 5/8 × D. 20 7/8" Signed "David Smith 1950" Exhibited: 88, 140, 180 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

35A. Detail of No. 35 35B. Detail of No. 35 35C. Detail of No. 35

35D. Detail of No. 35

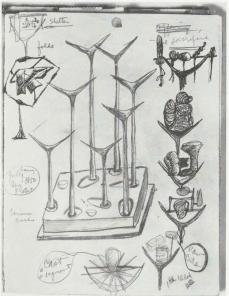
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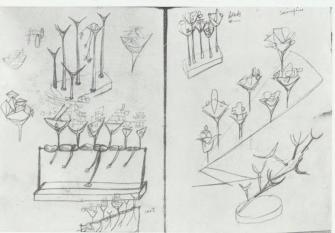
Not in the exhibition: 35E. David Smith Sketchbook study for No. 35. *circa* 1950. Archives, III – 1269

35F. David Smith Sketchbook study for No. 35. circa 1950. Archives, III - 1270

The last of Smith's works in which may be Felt the presence of a private symbolism, SACRIFICE is also virtually undecipherable in comparison with previous examples of this genre. In the final appearance of the Giacometri-derived table-top tableau, Smith uses a base with steps, like those in CATHEDRAL (No. 32), from which rise spikes on which are seemingly impaled or mounted a series of heads; in some instances, as with the perforated steel plate in the shape of an hourglass, the image may refer to woman. Despite the evidence of sketches, however, Smith's intention in SACRIFICE, and the meaning of this work to him, remain obscure.







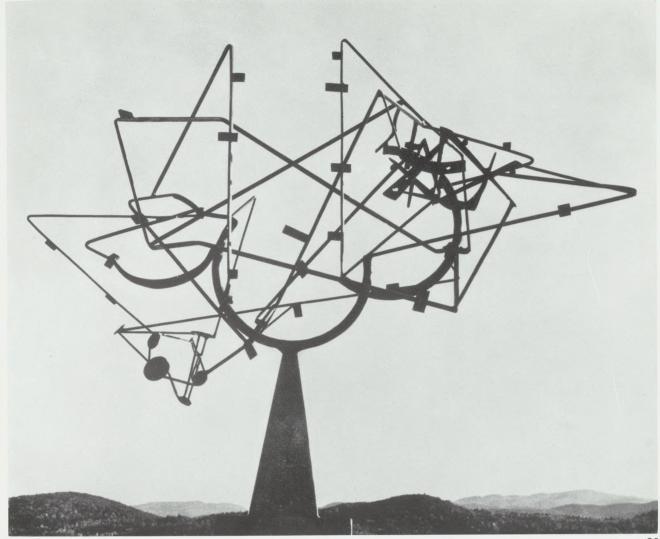
35E

35F

36. STAR CAGE

1950
Painted steel
H. 44 3/4 × W. 52 1/2 × D. 28"
Signed "David Smith 1950"
Exhibited: 88, 95, 100, 113, 131, 168
John Rood Sculpture Collection,
University Gallery,
University of Minnesota

STAR CAGE began as a drawing by Smith's first wife, the painter Dorothy Dehner. Smith later revised this original idea and translated it into his own style. STAR CAGE is a classic example of the artist's predilection for interweaving line and point in space; and as is so often the case in Smith, there is no single locus or focal point to this spatial composition, but rather an empirical, irregularly articulated three-dimensional field. In STAR CAGE Smith's own cubist antecedents are apparent—the lines often are but boundaries to intersecting planes; but a parallel to Pollock's paintings of the late 1940's is not to be denied.





37. AUSTRALIA

1951 Steel H. 79 3/4 × W. 107 × D. 16 3/4" On steel base, H. 1 7/8 × diameter 13 7/8" Signed "David Smith 1951" Exhibited: 99, 118, 140, 148, 160, 180, 220 William Rubin, New York

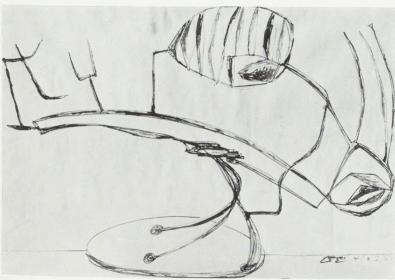
Not in the exhibition:

37A. David Smith Study for No. 37. Dated 4/23/50. Ink on paper, H. 18 1/4 × W. 24 7/8" Private Collection

AUSTRALIA marks a major change in Smith's work and in many ways stands as a dividing line between two phases of his career. The largest (over nine feet in length) by far of any sculpture he had completed thus far, it foreshadows the monumental works of the 1950's and 1960's. Its imagery, however, of a huge, insectoid bird, is a product of Smith's work in the 1940's (cf. ROYAL BIRD, 1948, No. 29) and of the artist's complex private emotions which underlay the work of this previous decade. The monumental scale of AUSTRALIA serves to remove it from that world of symbolism which was its ultimate source, and to transform it from symbol into public sign. The ominous, threatening nature of the image remains, but has been diluted by the ascent to very large scale so that what was once private symbol has become a public

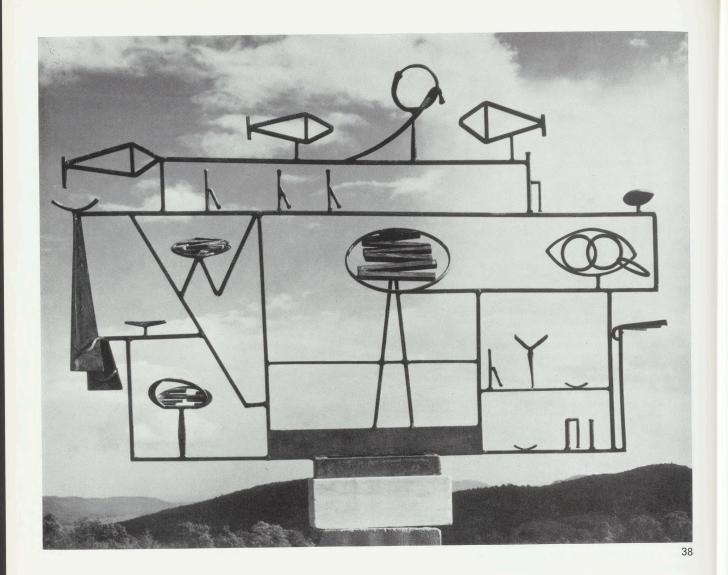
A drawing (figure 37A) for AUSTRALIA shows that Smith's first solution for the base of this work was later improved by the accentuation of vertical tenuousness and imbalance in the creature's legs, which in the final work seem barely to touch earth—as though alighting for an instant. Given the subject and its predominantly horizontal thrust, a better solution to the problem of the sculptural base could hardly be imagined.

The sculpture was named by Smith after prehistoric Australian cave drawings, photographs of which were sent to the artist by his close friend the critic Clement Greenberg.



37A

68



38. THE BANQUET 1951 Steel H. 53 1/8 × W. 80 3/4 × D. 13 1/2" On steel base, H. 2 3/8 × W. 16 3/4 × D. 9 7/8" Signed 'David South 1951 G'

Exhibited: 99, 104, 107, 116, 130, 136, 140, 163, 218
Private Collection, New York

In this two-dimensional ideogram Smith recreates an ideal dinner, much like his own written description of eating at the men's bar in Lock-Ober's in Boston, his favorite restaurant (Archives, IV – 977–986, c. 1955–1960; cf. *David Smith by David Smith*, p. 167). Identifiable are three fish, a lemon, a basket of bread or rolls, plates, fish being served on a platter, and a drinking goblet. At the lower right is possibly another pun "HI", meaning "high" or a state of intoxication, at the end of the banquet.

Stylistically BANQUET marks a continuation on a larger scale of THE LETTER in its strict two-dimensionality, use of a space frame, and unification of sculpture with its base. Here, however, Smith restricts himself even more rigorously to a pure, twodimensional linear style. Such works as BANQUET have understandably been compared to the paintings of Stuart Davis, with the suggestion that Smith translated Davis' style into sculpture. The two artists knew each other since the early 1930's, however, and such a stylistic interaction would logically have taken place at a much earlier date. It is more reasonable to conclude, as has Jane Harrison Cone (David Smith 1906-1965, Cambridge, Fogg Art Museum, September 28–November 15, 1966, p. 7), that both artists developed their personal styles in parallel directions, based on a common heritage of synthetic cubism.

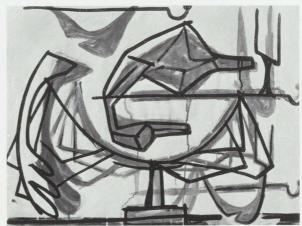
39. EGYPTIAN LANDSCAPE

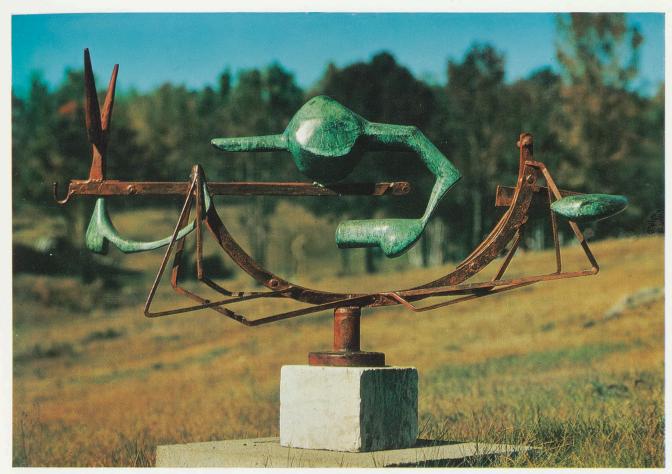
1951
Painted steel, bronze with green patina
H. 26 1/2 × W. 49 7/8 × D. 18 3/4"
Signed "David Smith 1951 G2"
Exhibited: 99, 141, 144, 180
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

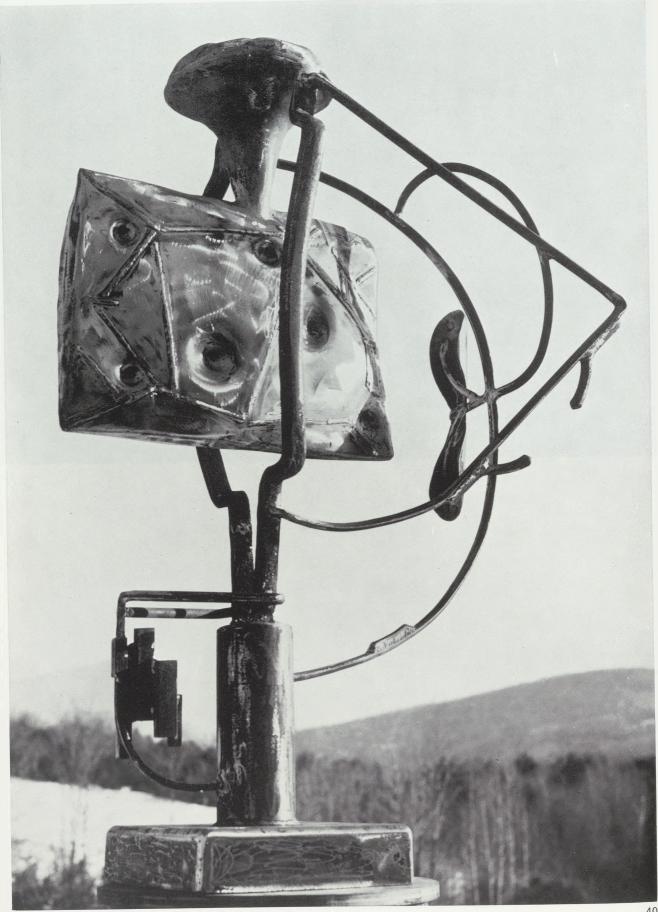
Not in the exhibition:

39A. David Smith
Study for No. 39. circa 1951.
Watercolor and ink on paper,
H. 18 × W. 24"
Private Collection

During the late 1940's Smith was interested in Egyptian archeology, and his curiosity led him to read and study about its art. Both EGYPTIAN LANDSCAPE and CANOPIC HEAD (No. 40) are reflections of this interest. In the case of this present work, however, any specifically Egyptian reference is virtually undecipherable. EGYPTIAN LANDSCAPE derives in rather straightforward fashion from a gouache drawing (figure 39A), upon the main broad areas of which Smith superimposed the linear contours and outlines that would serve as the basis of his final sculptural composition. This method of translating a broadly pictorial idea into three-dimensional plastic form was to become his characteristic procedure in the 1950's and eary 1960's.







CANOPIC HEAD

1951 Steel H. 44 1/2 × W. 33 1/4 × D. 15 3/4" Signed "G David Smith 1951" Exhibited: 88, 140, 148 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York 40A. Alternate view of No. 40

Not in the exhibition: 40B. David Smith Sketchbook study for No. 40. circa 1951. Archives, III - 1287

In his sketchbooks Smith made notes and drawings of canopic jars on numerous occasions in the 1940's (cf. Archives, III - 603, IV - 82) and even noted their rather morbid role in Egyptian burial practices: "canopic jar of princess . . . placed near sarcophagus to contain the viscera in process of mummification" (Archives, III – 736). These jars had the image of a head on top of them; and Smith's original idea for this sculpture, which he first entitled HEAD (CANOPIC), was to make the image of a head out of the canopic jar of antiquity, as can be seen in a preliminary drawing (figure 40B; Archives, III – 1287). Like BLACKBURN (No. 31), CANOPIC HEAD presents two radically different silhouettes when seen from two separate vantage points, but ultimately it is as frontal in conception as the great majority of his other sculptures.



40A



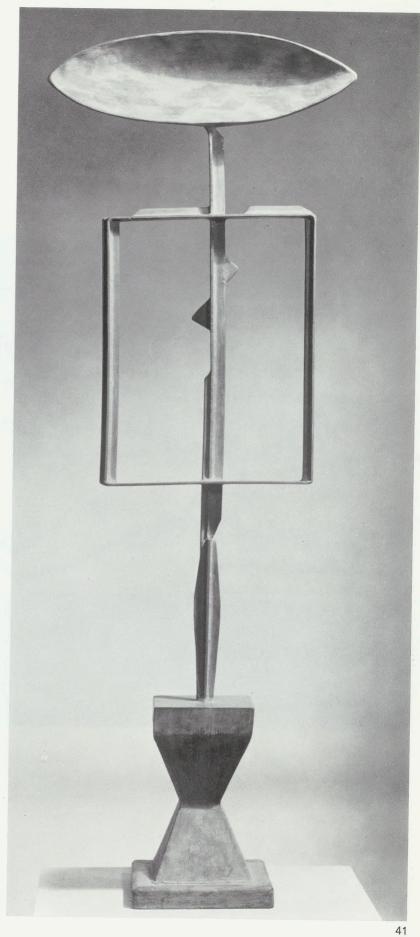
40B

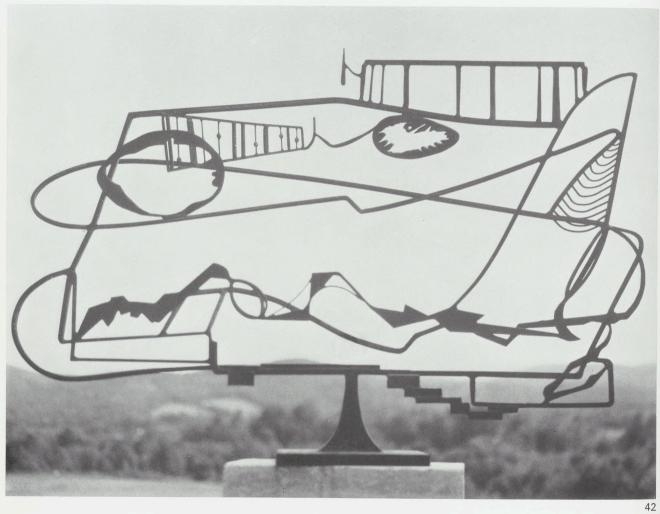
41. THE HERO

1951–52 Painted steel H. 73 3/4 × W. 25 1/2 × D. 11 3/4" Signed "David Smith 1951–52 G2" Exhibited: 98, 140, 155 The Brooklyn Museum, New York

As a vertical personage of approximately human scale, THE HERO announces a dominant sculptural theme in Smith's work of the middle and later 1950's: the traditional anthropomorphism of sculpture, which was always a strong element in his art, emerges during this period more openly and clearly than before. Vertical, unmistakably anthropomorphic forms will in fact characterize a large fraction of Smith's entire subsequent oeuvre.

Stylistically THE HERO, which Smith also entitled EYEHEAD OF A HERO (Archives, III – 1316), is an almost pure example of synthetic cubism, in which mass and void are interchangeable and component parts of the structure arbitrarily signify the subject being depicted. Significantly, the direct stylistic antecedents of THE HERO are themselves examples of synthetic cubism, be they Brancusi's rhythmically notched vertical columns and bases or Lipchitz' standing *Figure* of 1926–1930.





42. HUDSON RIVER LANDSCAPE

1951 Painted steel H. 49 1/2 × W. 75 × D. 18 1/2" Exhibited: 99, 108, 115, 124, 143, 145, 155, 184 The Whitney Museum of American Art, New York

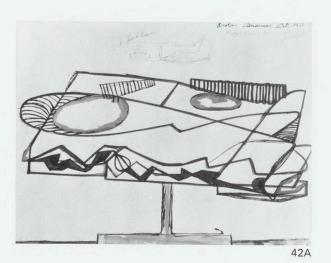
Not in the exhibition:

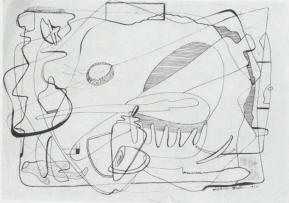
42A. David Smith
Study for No. 42. 1951.
Ink and watercolor on paper,
H. 20 × W. 26"
Private Collection

42B. David Smith Drawing. 1933. Ink on tracing paper, H. 17 × W. 24" Private Collection

Returning once again to his favored pictorial landscape mode, of which this work is the last and certainly finest example, Smith also demonstrates the internal consistency of his formal thinking: a drawing of 1933 (figure 42B), despite a difference in subject, makes use of almost identical stylistic means, namely a loosened and freely linear version of synthetic cubist painting.

Smith described the genesis of HUDSON RIVER LANDSCAPE on several occasions, both in articles and lectures and in his own notebooks (cf. David Smith by David Smith, p. 71), as being the product of many drawings he made while travelling by railroad between Albany and Poughkeepsie. A preliminary drawing, probably done in the studio (figure 42A), is inscribed "River Landscape DS 1951 / Hudson River from NYC tracks spring snow partially melted" also on the same drawing is a detail sketch labelled "land steppes" that corresponds to the stepped forms at the base of the sculpture. The entire work, far from being abstract, is in fact the representation of a landscape scene along the Hudson, with rock formations on the banks, the irregular flow of the river at the end of winter, and clouds above in the sky.





43. STAINLESS WINDOW

1951 Stainless steel H. 29 1/4 × W. 26 1/2 × D. 5 1/2" On stainless steel base, H. 2 × W. 7 5/8 × D. 5" Signed "David Smith 1951 G 2" Exhibited: 93, 99, 114, 123, 175 Mr. and Mrs. Solomon Byron Smith, Lake Forest, Illinois

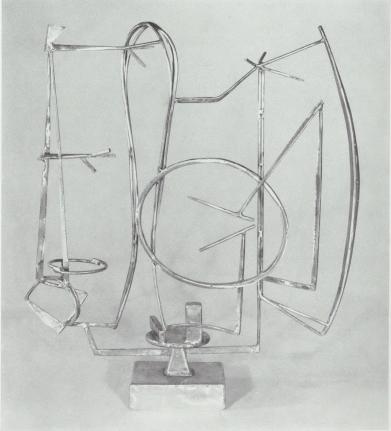
Like HUDSON RIVER LANDSCAPE, STAINLESS WINDOW also marks a continuity with Smith's own previous stylistic development during the 1930's, for the character of formal interrelationships in this non-objective work is essentially the same as that found in INTERIOR of 1937 (No. 10).

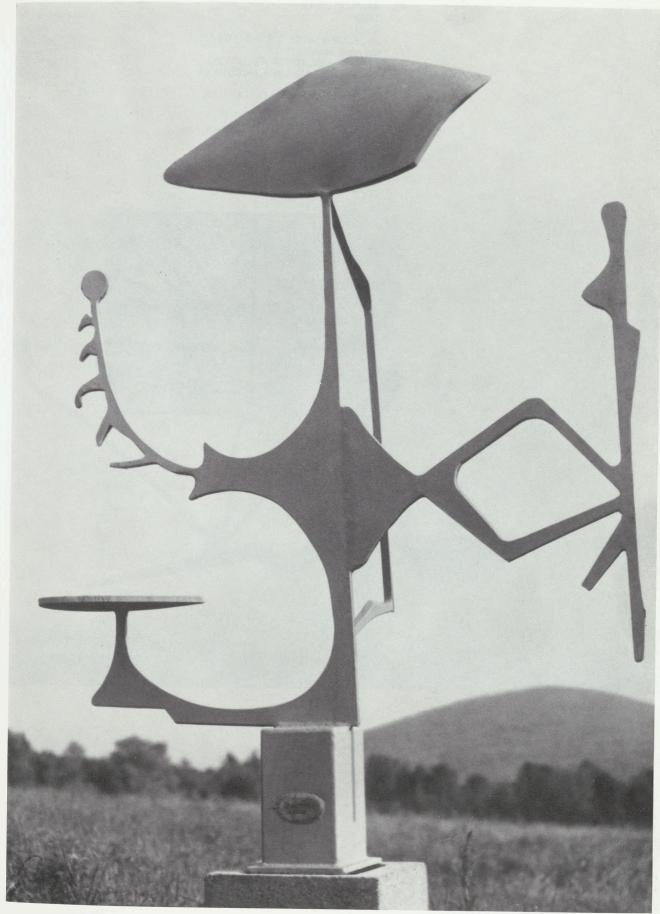
44. AGRICOLA I

1951–52 Painted steel H. 73 × W. 551/2 × D. 241/2" Exhibited: 99 Joseph H. Hirshhorn Collection

In 1951 Smith began work on a series of more than twenty "Agricola" sculptures; in his notebooks he explained that "the Agricola series are new unities whose parts are past tools of agriculture" (Archives, III – 1345). The concept of incorporating found objects into a welded sculptural assemblage is of course cubist in its ancestry, but Smith's version of cubist assemblage, including the often large scale at which he worked, provided for this tradition a new dimension that exerted a considerable influence on American sculpture in the 1950's.

AGRICOLA I began, as was usual in Smith at this time (cf. figures 45, 45A), in the form of line and brush drawings (Archives, III – 1336, 1337, 1344, 1345). As the depiction of a human image it relates closely to THE HERO (No. 41), particularly in the similar treatment of the head. AGRICOLA IX, like the early work that he renamed AGRICOLA HEAD (No. 4) of 1933, is made of discarded mechanical parts, in this case probably the connecting rods of farm machinery. In form AGRICOLA IX continues Smith's long favored pictorial device of the horizontal frame or horizon line from which rise vertical elements that extend forward or backward from an imaginary picture plane.

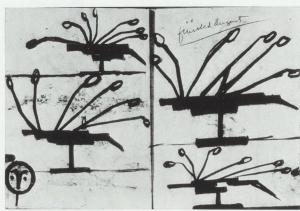




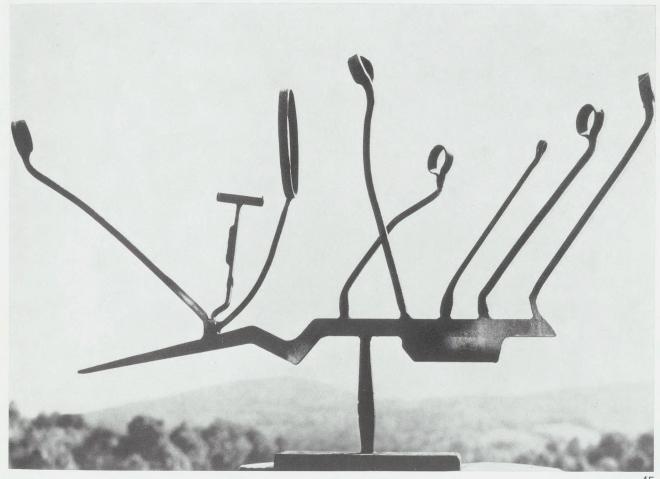
45. AGRICOLA IX 1952 Steel H. 35 3/8 × W. 55 5/8 × D. 16 1/2" On steel base, H. 1 1/4 × W. 15 3/4 × D. 6" Signed "David Smith AGRICOLA IX 1952" Exhibited: 106, 140, 148, 161, 166, 180, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

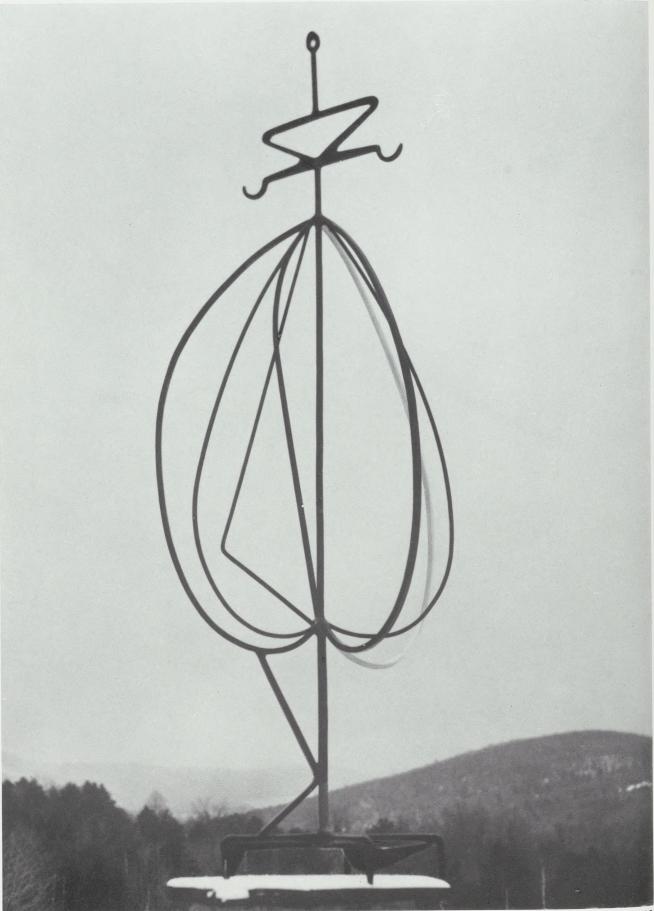
Not in the exhibition: 45A. David Smith

Sketchbook study for No. 45. *circa* 1952. Archives, III – 1368



45A





46. ANCHORHEAD

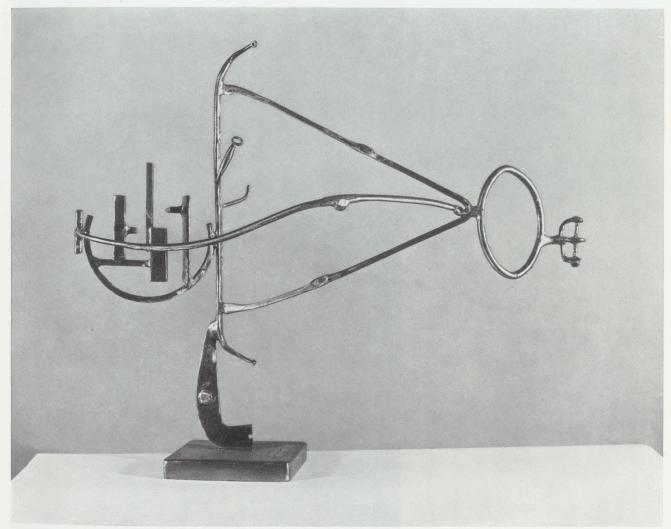
1952
Polychromed steel
H. 76 7/8 × W. 25 3/4 × D. 30"
Signed "David Smith 1952"
Exhibited: 106
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Though exhibited with the Agricola series in 1953 ("David Smith: New Sculpture", Kootz Gallery, New York, January 26—February 14, 1953) and as assemblage virtually identical to them in character, ANCHORHEAD in name reflects Smith's sense of semantic niceties; for here instead of agricultural tools he used an old anchor bar he found in Cape Cod as the head of this standing personage (Archives, III – 1372).

AGRICOLA XIII of 1953, a work of great elegance and delicacy, resumes the lyrical articulation of space through line that first emerged in mature form in BLACKBURN (No. 31), of which it is essentially a purified reprise. This Agricola is also one of the first of a group of line drawing sculptures which Smith produced in 1953–1954, the outstanding example of which is O DRAWING (No. 57).

47. AGRICOLA XIII

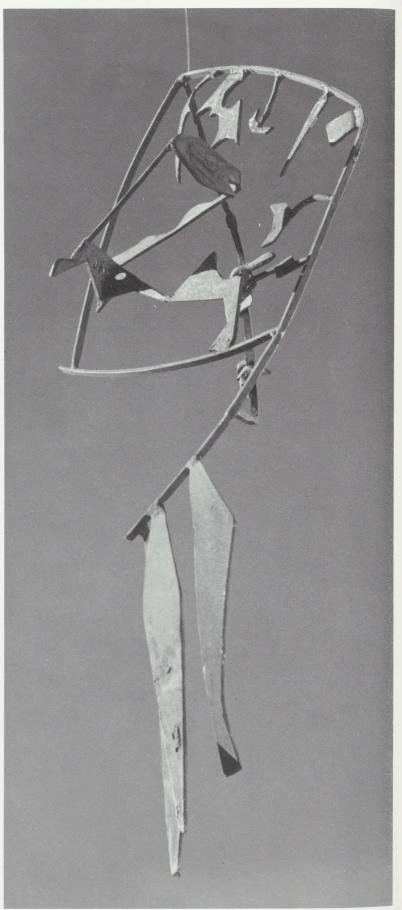
1953
Steel, stainless steel
H. 33 1/2 × W. 42 × D. 10 1/2"
On steel base,
H. 1 1/2 × W. 10 1/2 × D. 8"
Signed "David Smith 2/14/53
AGRICOLA XIII ARK."
Exhibited: 141, 169, 218
Dr. and Mrs. Arthur E. Kahn, New York



48. **PARALLEL 42**

1953
Painted steel
H. 50 1/2 × W. 24 1/2 × D. 14"
Signed "David Smith 2/26/53 Arkansas"
Exhibited: 116, 120, 180, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

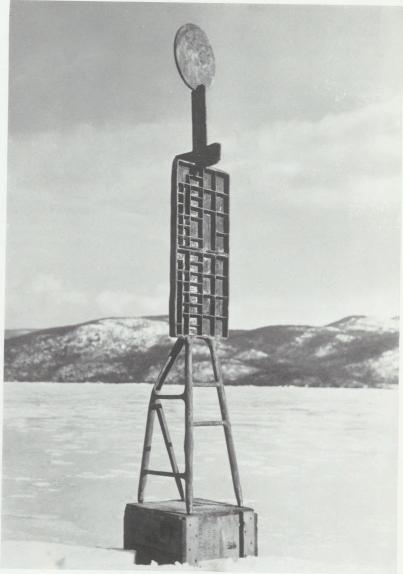
In the most radical of his many attempts to solve the problem of the sculptural base, Smith made at least two works designed to be suspended from above and thus to hang freely in space. While the precedent for this idea is of course the mobiles of Alexander Calder, Smith's intentions in this work, made while he was teaching in Arkansas, were far removed from Calder's graceful lyricism. The title of this work, referring to the latitude of the source of the Yalu River on the border between North Korea and Manchuria, as well as the macabre image of hanging and dissolution, both indicate that PARALLEL 42 was made as a tragic memento of the last phases of the Korean War.



49. SITTING PRINTER

1954
Bronze with green patina
H. 871/2 × W. 151/2 × D. 16"
Signed "1954 David Smith" and
"David Smith 1954 IND"
Exhibited: 133, 140
Storm King Art Center,
Mountainville, New York

SITTING PRINTER, a figure whose torso is a type setter's composing tray, exemplifies the stylistic recapitulation and consolidation which mark Smith's work in the middle 1950's: an anthropomorphic vertical image, based completely on a cubist collage of found objects.



CONSTRUCTION WITH FORGED **NECK**

1954-55 Steel H. 76 1/4 × W. 13 × D. 8 1/2" Signed "David Smith 4 · 25 · 55 · IND" Exhibited: 133 Estate of the artist, courtesy

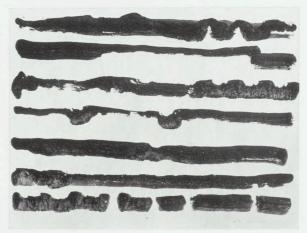
Marlborough-Gerson Gallery, New York

51. FORGING VIII

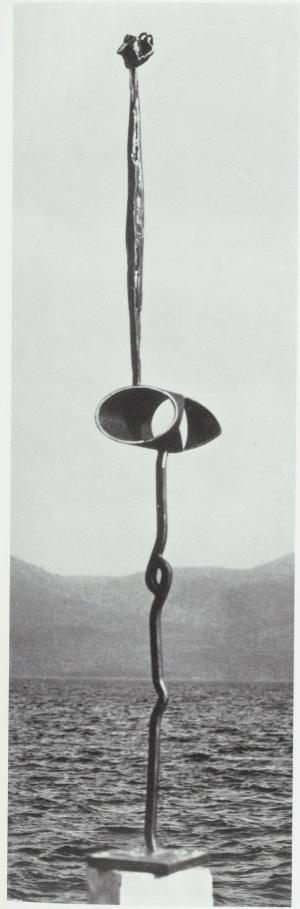
1955 Painted steel H. 89 × W. 1 3/8 × D. 1 7/8" On steel base, H. 5/8 × W. 8 × D. 8 1/2" Signed "David Smith 1955 · IND · VIII · " Exhibited: 133, 140, 148, 166 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

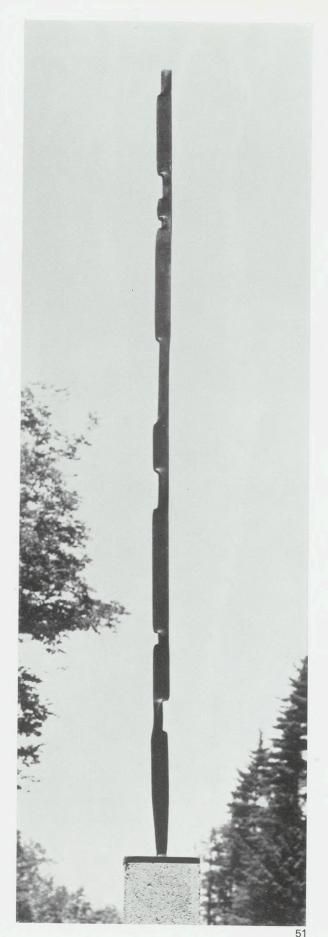
Not in the exhibition: 51A. David Smith Brush drawing. 10/19/54. Ink on paper, H. 18 × W. 26" Private Collection

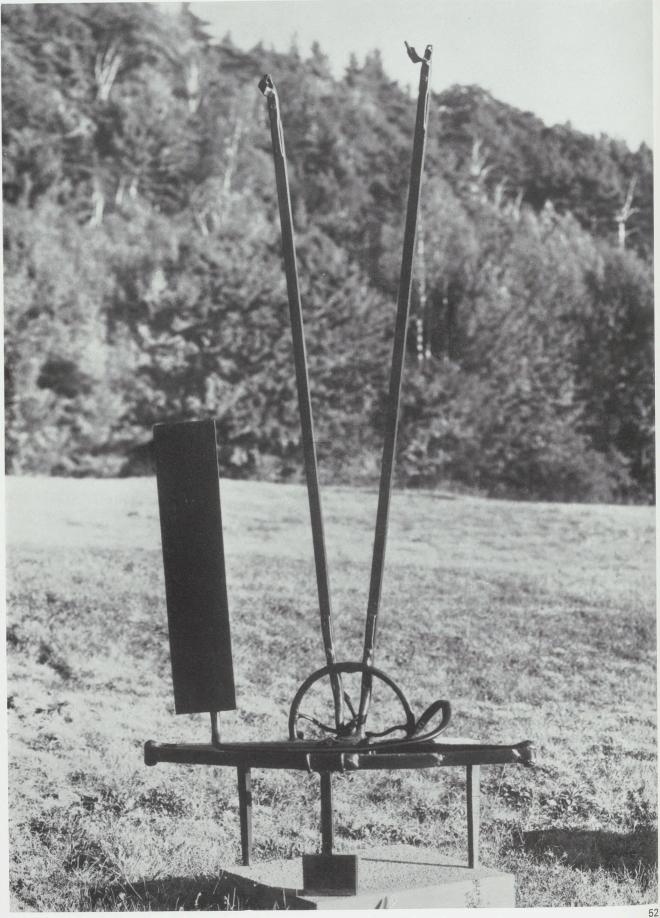
The dozen works in the 1954-1956 Forgings series were all more or less thin, vertical slabs which the artist actually did forge and hammer, or shape in a metal press, from raw steel stock—a considerable feat. The resulting rough-hewn standing personages are in some instances exact analogues to a series of gouache drawings done in 1954 (cf. figure 51A).



51A







52. THE FIVE SPRING

1956 Steel, stainless steel, nickel H. 77 5/8 × W. 36 × D. 15" Signed "David Smith · 11 · 24 · 1956" Exhibited: 140, 148, 161, 166, 180, 218 Estate of the artist, courtesy Marlborough-Gerson Gallery, New York

In 1955 and 1956 Smith executed a group of reliefs and plaques and also a few small sculptures based on clay models, at least one of which uses the phallic cannon imagery from his Medals for Dishonor and other works of the 1940's (cf. figure 22C). This momentary return to the format and themes of a more openly expressive phase of his art is seen also in THE FIVE SPRING, where the form inevitably suggests a looming and vaguely threatening giant insect or crustacean. As evidence, however, that Smith's interests were veering increasingly to formal problems is the flat rectangle he places at the left, the effect of which is to establish a pictorial plane that serves as a point of reference for the spatial perception of the entire work.

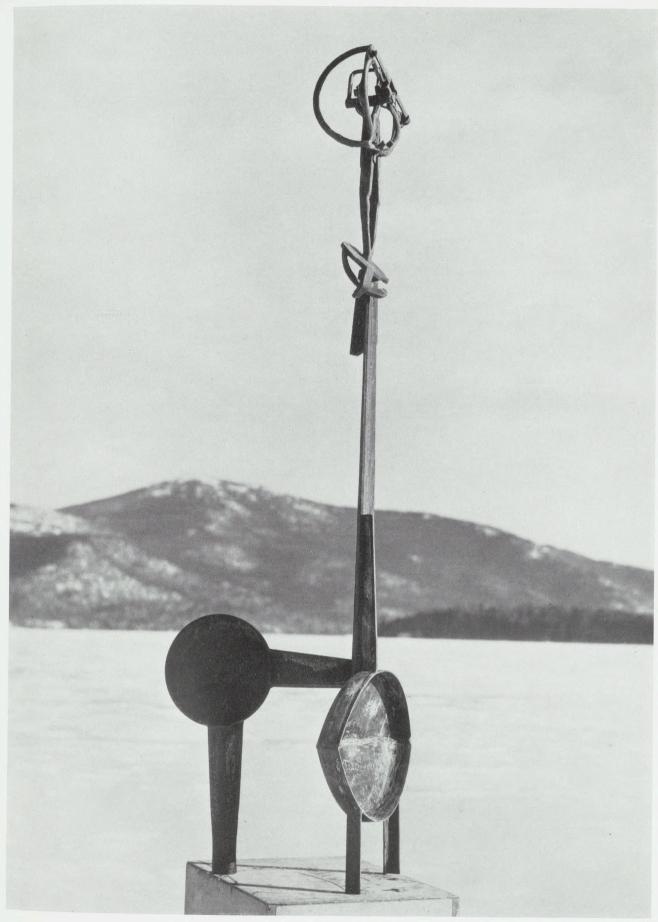
THE FIVE SPRING is named for the five automotive leaf springs welded together in groups of three and two at the bottom of the sculpture.

53. HISTORY OF LEROY BORTON

1956 Steel H. 88 1/4 \times W. 26 3/4 \times D. 24 1/2" Signed "David Smith 2 \cdot 17 \cdot 1956" Exhibited : 133, 140, 148, 160, 218 The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund, 1957

Named in honor of his forging assistant, this work continues Smith's preoccupation during the 1950's with the standing personage, rendered once again, as in THE HERO (No. 41), ANCHORHEAD (No. 46), and SITTING PRINTER (No. 49), in an almost purely synthetic cubist style; in this instance the closest and probably actual antecedent was Brancusi's *Little French Girl* of c. 1918 (collection Solomon R. Guggenheim Museum).

The torso of this figure is formed from two halves of the end of a cylindrical steel tank; these industrially fabricated tank ends were used by Smith in his Tank Totem series (cf. Nos. 55, 69).

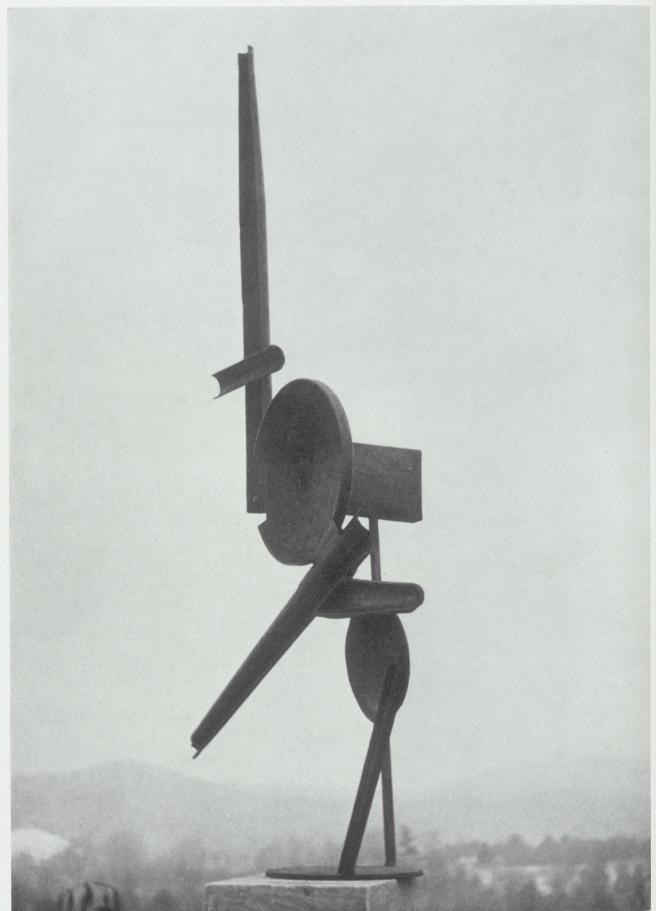




54. SENTINEL

1956
Painted steel
H. 89 1/4 × W. 23 × D. 16 1/4"
Signed "David Smith Sentinel I
10-20-56"
Exhibited: 151, 161
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Smith gave the title "Sentinel" to a small group of stylistically heterogeneous, standing figures of the later 1950's and early 1960's; save for the appearance of the motif of directional vanes, SENTINEL I is a collage anthology of forms seen in Smith's previous works, notably ANCHORHEAD (No. 46).



55. TANK TOTEM V

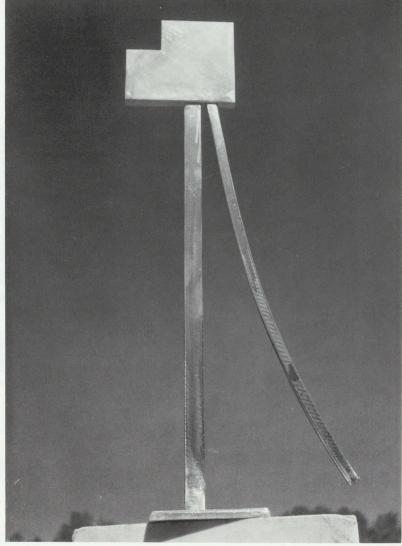
1955–56
Varnished steel
H. 96 3/4 × W. 51 1/2 × D. 18",
on steel base, H. 7/8 × diameter 17"
Signed "David Smith TNKTM. V. 1955 · 56"
Exhibited: 140, 148, 155, 166, 207, 218
Howard and Jean Lipman,
Wilton, Connecticut

The ten works in the Tank Totem series of 1952–1960, as well as a number of other sculptures of the late 1950's and early 1960's, all incorporate the concave ends of steel cylindrical tank drums as more or less significant components of their structure. Smith's practise in using these industrially fabricated units, which he ordered from the manufacturer's catalogue, became increasingly characteristic of his working methods during the last decade of his career; as his production grew more prolific and monumental in scale, he adopted not only industrial procedures but also such raw materials of industrial constructions as steel "I" beams and sheet stainless steel.

56. LONESOME MAN

1957
Silver
H. 27 1/2 × W. 9 1/2 × D. 1/2"
On silver base,
H. 1/2 × W. 5 × D. 4 1/2"
Signed "David Smith 9 30 57"
Exhibited: 166
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

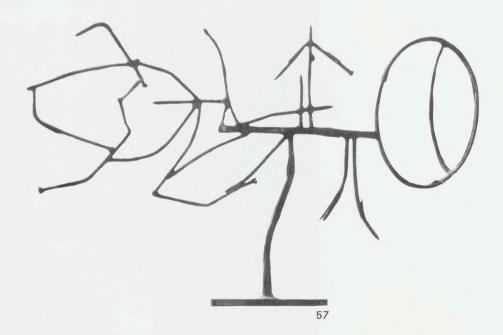
In 1957 and 1958 Smith executed a group of sculptures in silver, which were exhibited at the Widdifield Gallery, New York in October 1957 (cf. TIMELESS CLOCK, No. 60, TOWER EIGHT, No. 61). LONESOME MAN is an example of Smith's lyrical, purified synthetic cubism at its best.



57. O DRAWING

1957
Bronze with green patina
H. 30 × W. 50 3/8 × D. 9 3/4"
On bronze base,
H. 5/8 × W. 12 × D. 6"
Signed "David Smith "O" 1957" and
"David Smith / 28/4"
Exhibited: 140, 180, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

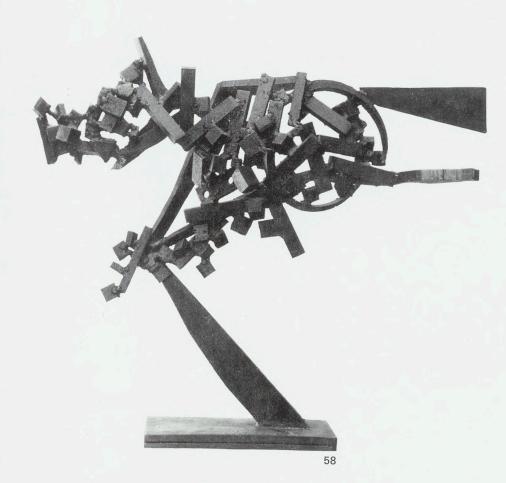
O DRAWING is based on a slightly smaller almost identical work of 1954; the principal change Smith made in revising his first idea was to add a loop bisecting the "O" and bulging in a semicircular curve into space, thus intensifying a cubist interplay of surface and depth. Otherwise this composition of line and point retains the tense, staccato character of the original, horizontally oriented linescape.

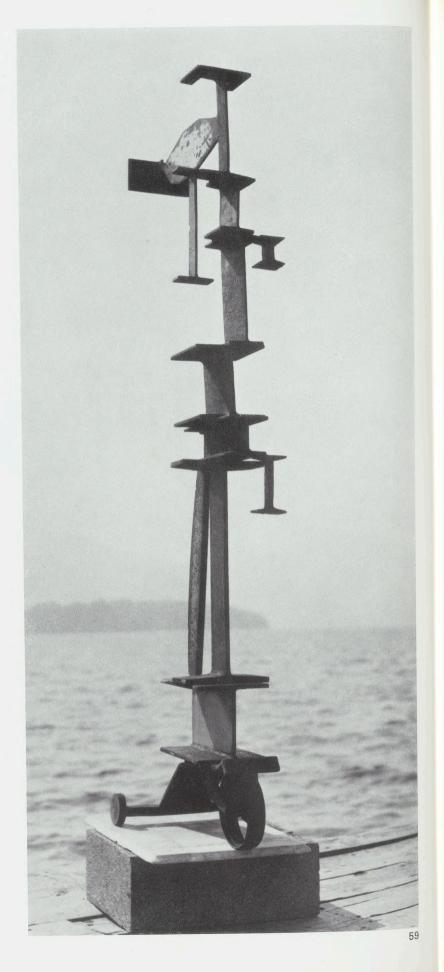


58. RAVEN IV

1957 1957
Painted steel
H. 25 1/2 × W. 32 3/4 × D. 12 3/4"
On steel base,
H. 1 × W. 13 3/8 × D. 7 5/8"
Signed "David Smith 3-14-57"
Exhibited: 169, 218
Joseph H. Hirshhorn Collection

In the final appearance of his iconography of the spectral, threatening bird, Smith made a series of Six Ravens between 1956 and 1960. Like other members of this series, RAVEN IV is a collage of a great many small steel units welded together. Smith continued to use this technique well into the 1960's on works of considerable scale.





59. SENTINEL III

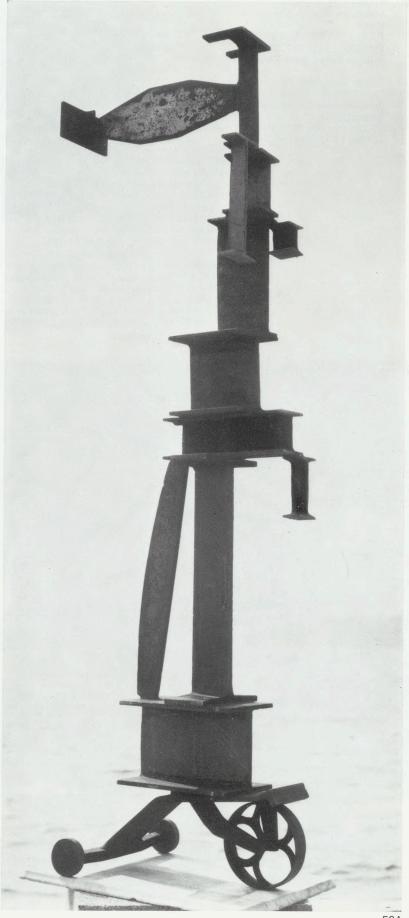
1957 Painted steel, with stenciled lettering H. 83 × W. 27 1/2 × D. 16 1/4" Signed "David Smith 3 · 23 · 1957. SEN. III." Exhibited: 140, 148, 161, 180, 218 Mr. and Mrs. Stephen D. Paine, Boston 59A. Alternate view of No. 59

In yet another version of the standing personage motif, Smith utilized industrial "I" beams extensively for the first time; in the next few years he incorporated them frequently into his large scale works (cf. BEC- DIDA DAY, No. 77; ZIG VIII, No. 83; and UNTITLED, No. 84). As a further reflection of an industrial approach to sculpture, Smith painted SENTINEL III with flat rust resistant enamel, on which he then stenciled the words "Terminal Iron Works" as well as the names of his two daughters. SENTINEL III is also the first sculpture to which Smith added wheels as a part of the which Shifth added wheels as a part of the base. He explained once in an interview with Thomas Hess ("The Secret Letter", David Smith, New York, Marlborough-Gerson Gallery, October 1964) that the idea came from the example of wheels on Hindu temple reliefs and chariots; but there was also a considerable

element of Yankee practicality in the case of

their use on large, heavy sculptures (ZIG IV, No. 73; ZIG VIII, No. 83; UNTITLED, No. 84), as well as the fact that in some instances wheels became an integral part of the sculpture itself (of WAGON I, No. 82)

sculpture itself (cf. WAGON I, No. 82).



60. TIMELESS CLOCK 1957

Silver H. 21 × W. 27 × D. 12" Exhibited: 142, 166, 220 William Rubin, New York

Not in the exhibition: 60A. David Smith

Brush drawing. April, 1957. Ink on paper,
H. 20 1/4 × W. 26 1/4"
Private Collection



As is revealed by comparison with a preliminary brush drawing (figure 60A), this sculpture represents a faithful translation into tangible form of an image that is not only pictorial but also painterly and gestural (cf. FORGING VIII, No. 51), with a few subtle modifications that create a cubist spatial tension between depth and pictorial surface.



61. TOWER EIGHT

1957 Silver

H. 46 1/4 × W. 12 × D. 13 1/2" Signed "10 11 57 David Smith"

Exhibited: 142, 159, 165

The Katherine White Reswick Collection, Cleveland

This representation of a standing personage contains several notations of its subject, schematized in synthetic cubist style. These two-dimensional schemata were then combined and superimposed at various angles in space to produce the final composite form. Smith's approach in this work to the problem of three-dimensional cubist representation, in which he used only the outline of planes rather than the planes themselves, surpasses the generally less radical sculptural experiments of the original cubist generation during the 1910–1925 period. For although Smith here retains certain cubist devices, such as the semicircular crescent that represents the feet of his figure (a motif used by Lipchitz in certain of his sculptures of 1916), he avoids such original cubist solutions as the relief collage or the two-dimensional cubist composition superimposed on a monolithic



62. FIFTEEN PLANES

1958
Polished stainless steel
H. 113 3/4 × W. 59 × D. 16"
Signed "David Smith 195₇8"
Exhibited: 148, 158
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Not in the exhibition:

62A. David Smith
Study for No. 62. March 3, 1957.
Painted cardboard collage on masonite
H. 11 1/2 × W. 9"
Private Collection

Although Smith had used stainless steel before, it was only in 1958 that he discovered the possibility of using it to realize his stylistic intentions in monumental outdoor sculpture. With FIFTEEN PLANES and similar works of 1958-1959, the stainless steel Sentinels of 1961, the Cubi series, and finally in the great Becca of 1965, Smith was able to build large-scale cubist compositions of overlapping planes with a material that not only is resistant to weathering and deterioration but also by its inherent qualities furthers the artist's aesthetic purposes. For the reflectivity of buffed stainless steel provided Smith with an ideal solution to his painting-sculpture dilemma, so that in a given work, whether he composed in spatial recession or not, the shimmering surface would always furnish an optical synthesis of the plastic with the pictorial.

As evidence of the role of cubist thinking in FIFTEEN PLANES is the preparatory working sketch of 1957 (figure 62A), which is a collage of small superimposed cardboard rectangles, corresponding to sheets of stainless steel in the final work.



62A





63. ALBANY V

1959
Painted steel
H. 22 1/8 × W. 19 3/4 × D. 24 3/8"
On steel base,
H. 1 1/2 × diameter 8 1/8"
Signed "David Smith 12/22/59"
Exhibited: 169, 218
Private Collection, Boston

The Albany series of more than a dozen small to medium sized sculptures of 1959–1962, usually made of steel painted black, were executed concurrently with much larger works. Like the later Menand series (cf. Nos. 78, 79, 80), the Albanys were thus a small-scale mode, in which Smith experimented with compositional ideas that sometimes reappeared subsequently in monumental form.

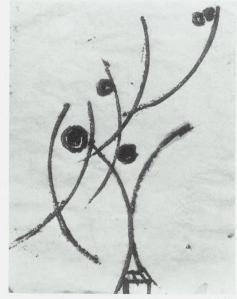


64. STUDY IN ARCS

1959 Painted steel H. 132 × W. 117 × D. 30" Signed "David Smith 1949" (misdated by the artist) Exhibited: 169 Storm King Art Center, Mountainville, New York

Not in the exhibition:
64A. David Smith
Study for No. 64. circa 1959.
Ink on paper, H. 20 × W. 15 1/2" Private Collection

In this most lyrical of all his monumental late works, Smith made multiple use of a single curved and thinly tapered length of steel as a modular unit (cf. LUNAR ARCS ON ONE LEG, No. 68; TANK TOTEM VII, No. 69). While the source of the design is, not unexpectedly, a drawing (cf. figure 64A), Smith as usual improved upon his idea in the sculpture itself; and, also typically, he introduced spatial articulation forward and backward from the dominant pictorial plane of the work.



65. ALBANY XX
1960
Painted steel
H. 26 × W. 18 × D. 10"
On steel base, H. 1/2 × diameter 8"
Signed "David Smith March 9 1960"
Exhibited: 173
Dorothy Dehner, New York



66. FOUR UNITS UNEQUAL

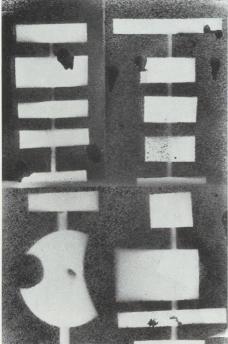
1960
Polished stainless steel
H. 72 × W. 28 1/4 × D. 14 3/8"
Signed "David Smith David Smith
4 UNEQ 2 · II · 1960"
Exhibited: 169, 180, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

Not in the exhibition:

66A. David Smith
Study for No. 66. circa 1960.
Sprayed stencil on paper,
H. 21 1/4 × W. 17"
Private Collection

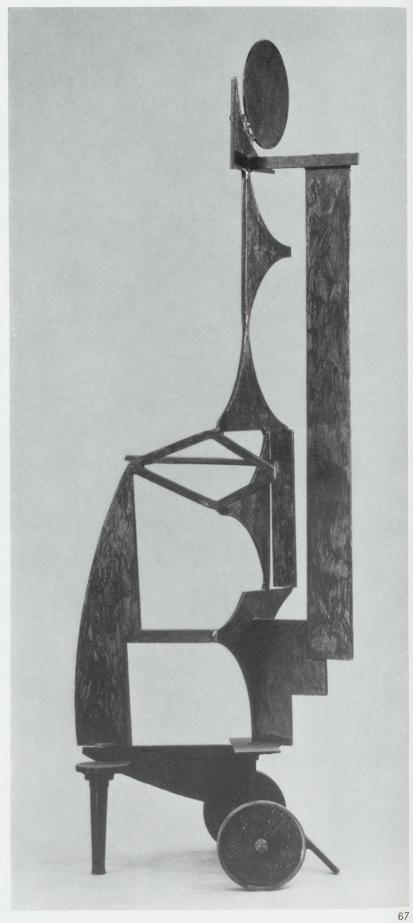
The direct antecedants of this sculpture were two works of 1956, Five Units Equal and Four Units Equal. Both were of stainless steel and were polychromed with abstract expressionist brushwork (the latter piece was then incorporated as the principal section of 51/2, also of 1956). An early rough sketch, of equal vertical units, appears in a sketchbook of circa 1952 (Archives, IV - 110). In contrast to the linear-repetitive compositional schemes of these earlier works (which thus prefigure similar approaches to composition among primary sculptors of the early and mid-1960's) FOUR UNITS UNEQUAL with its rough distinction between head, shoulders, and torso remains more traditionally anthropomorphic.

A preliminary sketch (figure 66A) of compositional alternatives for FOUR UNITS UNEQUAL reveals a working method new to Smith (cf. Hilton Kramer, "Stencils for Sculpture", *Art in America*, Vol. 50, No. 4, 1962, pp. 32–43). Beginning in the late 1950's, Smith made his preliminary drawings with small rectangular cardboard cut-outs laid on drawing paper, following which he sprayed the surface with paint (cf. figures 71A, 93B, 94A, 97A). These stenciled spray drawings, which Smith executed in great quantities, served to discipline the range of variability and irregularity among the formal components of the sculptures which eventually resulted from them; and they further demonstrate the essentially frontal, pictorial stimulus underlying much of his



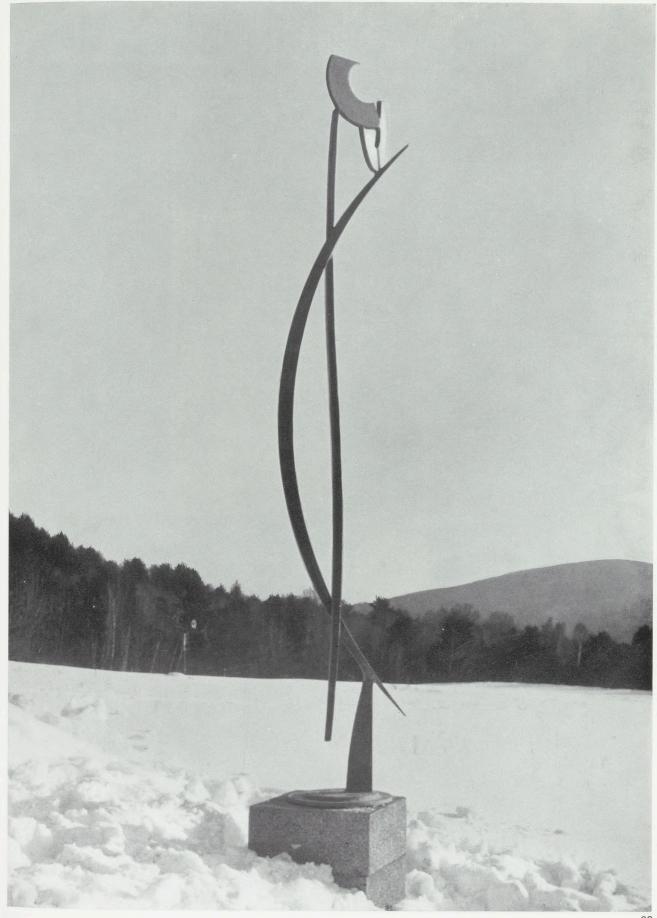
66A

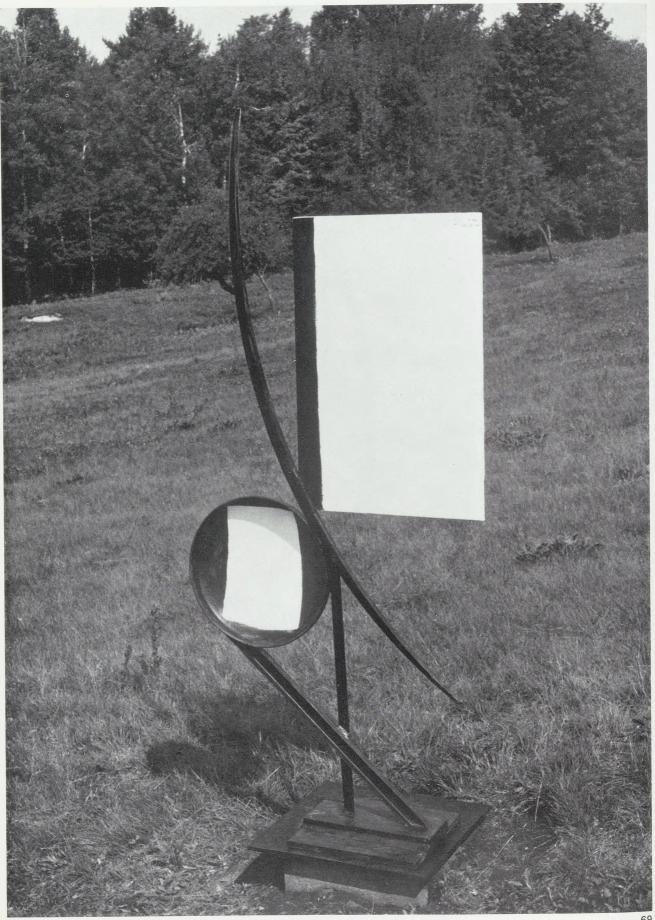




67. LAND COASTER 1960 1960
Painted steel
H. 96 3/4 × W. 32 × D. 24"
Signed "David Smith 2 10 60"
Exhibited: 169
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

68. LUNAR ARCS ON ONE LEG 1956-60 1956–60
Painted steel
H. 106 1/4 × W. 19 × D. 14 3/8"
On steel base, H. 1 × diameter 14 1/2"
Signed "David Smith 1956 · 1960
LUN. ARC. II"
Exhibited: 169, 220
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York





69. TANK TOTEM VII

1960
Polychromed steel
H. 84 × W. 36 1/2 × D. 14 1/8"
Signed "David Smith 6 4 1960
TNK VII"
Exhibited: 178, 181, 190
Storm King Art Center,
Mountainville, New York

The remarkable visual sophistication of this Tank Totem is evident not only in Smith's playing off of curve against straight line, but also in the balance of perceptual tensions between surface and depth achieved through the use of color. On the concave inner surface of a cylindrical tank end that otherwise is blue Smith painted a small white rectangle identical in proportions to a second and larger white rectangle above and to one side. The large rectangle establishes a pictorial plane for the sculpture, while despite its recessed position the smaller rectangle appears to snap forward from its dark blue background to the same plane as the larger rectangle. In this work that unites the qualities of both painting and sculpture a further subtlety is offered by the shape itself of the smaller rectangle, which appears to be curved like its concave support when seen from one side but which seems to be perfectly two dimensional when viewed head on, and which in fact is not a rectangle at all: the two sides taper toward each other at the top, so that the rectangle is only perceived as such through perspective foreshortening when viewed at normal eye level from above. TANK TOTEM VII thus demonstrates Smith's mastery of pictorial effects through the use of color, by means which could only be fully effective in the sculptural context of real space.

70. THREE PLANES

1960–61
Polychromed steel
H. 89 × W. 16 1/2 × D. 1 1/2"
On steel base, H. 3 × diameter 16"
Signed "David Smith March 1960–61"
Exhibited: 178, 186, 191
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

THREE PLANES, like TANK TOTEM VII (No. 69), demonstrates Smith's success during the 1960's in resolving the problem of giving color an active role in his sculpture. In contrast to the perceptual tensions of TANK TOTEM VII, the effect of red, white, and black in THREE PLANES is more openly pictorial and phenomenological. The three colors serve to identify three planar components of the sculpture and to underline the fact of their superimposition. An element of perceptual tension remains, however, for while color heightens the viewer's awareness of three separate slabs of half inch steel it also simultaneously reduces the sculpture as a whole to a flat pattern of cubist planes.

Smith's relation to the artistic situation of the early 1960's emerges in THREE PLANES: the baroque spatial expansiveness and gestural irregularity of his works in the 1950's have largely disappeared in favor of a more disciplined, calculated, and self-contained style. References to the human figure are diminished, despite an inevitably anthropomorphic verticalism; ragged, irregular edges, lines, and surfaces have been replaced by predominantly straight lines, fewer and often modular units, and smooth, trued surfaces. A gestural empiricism, as in the unsymmetrical composition of THREE PLANES, remains with Smith to the end, but to a far lesser degree than in the 1940's and 1950's.



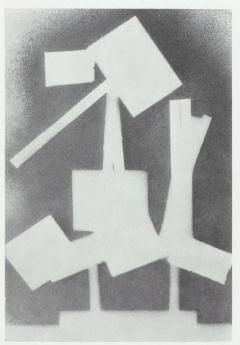
71. CUBETOTEM SEVEN AND SIX

Polished stainless steel
H. 123 1/2 × W. 95 1/2 × D. 14 3/4"
Signed "David Smith 1961–62
Cubetotem 7 and 6"
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

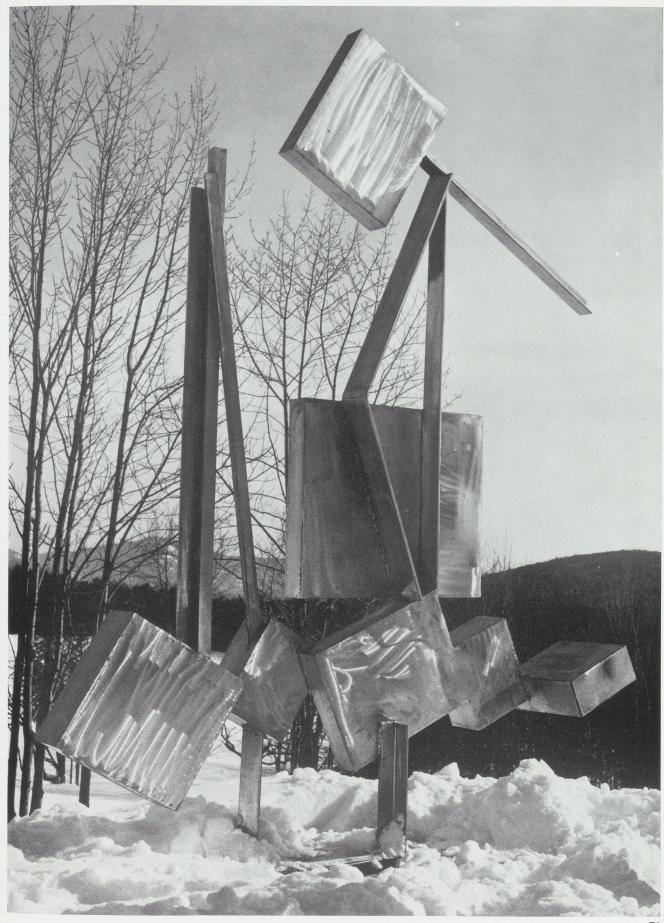
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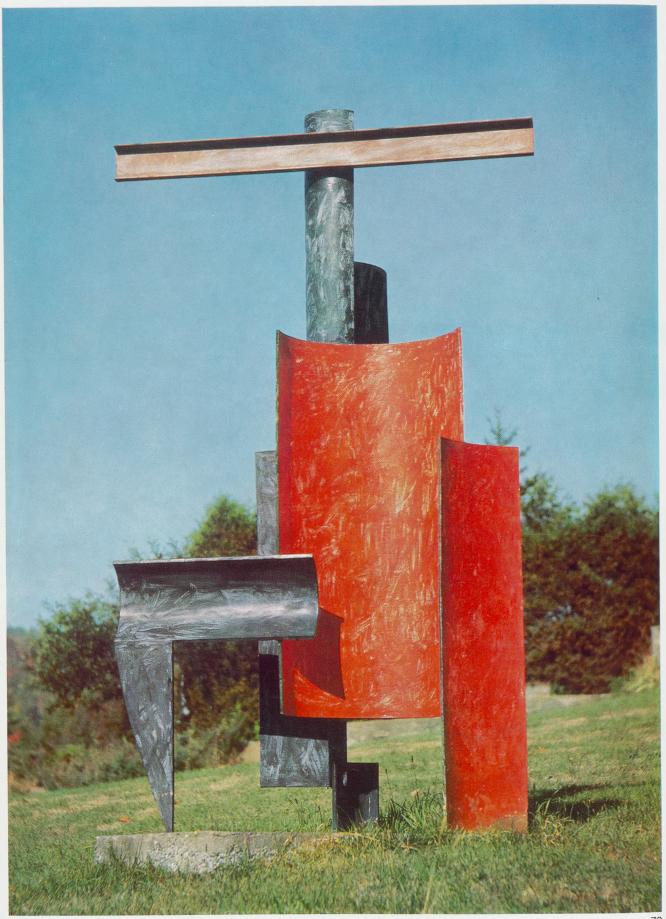
71A. David Smith

Study for No. 71. circa 1961. Sprayed stencil on paper, H. 18 × W. 12" Private Collection



Named for its seven rectangular cubes and six connecting struts, this sculpture has also been known as CUBITOTEM; it is the first of his great stainless steel Cubi works, preceding by less than a year the earliest members of the Cubi series (cf. Nos. 93–97). The seemingly random collage composition of this sculpture, based on a preliminary spray drawing (figure 71A) though not following it exactly, has few antecedents. Inevitably frontal, and activated with diagonals and opened spatial thrusts, it resumes Smith's baroque achievements of the previous decade; yet here save for the sheer fact of planar overlay, the character of formal interrelationships is no longer cubist-constructivist but rather deliberately suspended between relational and nonrelational visual syntax, the consequence of which is to produce a powerful and totally abstract sense of gesture.





72. ZIG II
1961
Polychromed steel
H. 100 1/2 × W. 53 1/4 × D. 30"
Signed "ZIG II David Smith 2–181961"
Exhibited: 179, 202
Norton Simon Inc. Museum of Art,
Fullerton, California

The seven works in the Zig series of 1961–1964 number among them Smith's greatest achievements as a sculptor. Named by Smith as an abbreviation for ziggurat (in some instances, as in ZIG VIII, No. 83, the composition also incorporate zig-zag elements) the Zig series nevertheless has as its only common denominators monumental scale and radical experimentation with color and structure.

ZIG II is one of three anthropomorphic works in the series (with $Zig\ I$ and V), and like many of the others it is composed in part of curved sheet steel. The close coupled redorange hues on its two major planes, as well as the predominantly frontal orientation of the composition, indicate Smith's continuing involvement with a pictorial mode of thinking.

73. ZIG IV
1961
Painted steel
H. 95 3/8 × W. 84 1/4 × D. 76"
Signed "David Smith July 7 1961
ZIG IV"
Exhibited: 179, 204, 215, 218
Lincoln Center for the Performing Arts,
New York, Gift of Howard and Jean
Lipman

ZIG IV should be numbered among the artist's half dozen finest works; the only close precedent for its radically tilted structure is the small *Albany XII*, also of 1961; Smith returned to this compositional idea only once, in *Zig VII* of 1963. However, the construction of an articulated planar superstructure on a square base has as a generic predecessor the very early high reliefs of his beginnings as a painter turned sculptor, as in his 1932 CONSTRUCTION (No. 2). In its audacious poise, on a small base with wheels, of a highly energized structure of spatial diagonals contained within the volume of a virtual cube, ZIG IV attains a level of realization within the artist's stylistic vision that Smith never surpassed and rarely equalled.



74. CIRCLE I 1962 Polychromed steel H. 74 × W. 105 × D. 16" Signed "David Smith CI. I 10-12-62" Marlborough-Gerson Gallery, New York



75. CIRCLE II

1962
Polychromed steel
H. 101 1/2 × W. 112 × D. 15 7/8"
Signed "David Smith CI. II 10–20–62"
Marlborough-Gerson Gallery, New York

The three CIRCLES were completed in the autumn of 1962, after Smith's return from his creative marathon in Italy at Voltri and Spoleto (cf. Nos. 85, 86, 87). A fourth polychromed circle was completed a year later and differs slightly in character from these three, which Smith probably always considered as an ensemble, displaying them in a line in the fields at his studio in Bolton Landing, New York.

Each of the three units is basically a simple circle with an open circular core; the inner and outer diameters vary among the three. Planes, similar to those in THREE PLANES (No. 70), or a half cylinder (cf. ZIG IV, No. 73) are attached to the circles themselves; Smith used a different color on each component of the three units, and made a similar differentiation between the three main circular forms. Color thus articulates the planar components of these frontal works, as in THREE PLANES.

Among the 26 sculptures Smith produced in Italy were three, *Voltri X*, VOLTRI XII (see No. 86), and *Voltri XV*, that incorporated a circle as their principal element. Although he had frequently used circles as subordinate components in his previous work, this reduction to a circular form as a focus for sculpture was essentially new to Smith. With the polychromed three CIRCLES, however, the interaction of Smith and his friend the painter Kenneth Noland cannot be denied: seen end-on in line, they become paraphrases of Noland's concentric circle stained canvases of 1960 and 1961.

A slightly earlier example of this interaction may be seen in Smith's Circles Intercepted, of 1961, in which Noland's concentric circles of diverse hues are almost literally translated; the same motif of concentric circles appears also in another polychromed sculpture of 1961, entitled Noland's Blues. Two further examples in 1961, Circles and Arcs and Hirebecca, both polychromed, present closer analogies to the CIRCLES ensemble, for all three works are attempts to combine the circular motif with a cubist syntax of intersecting or superimposed planes.

76. CIRCLE III

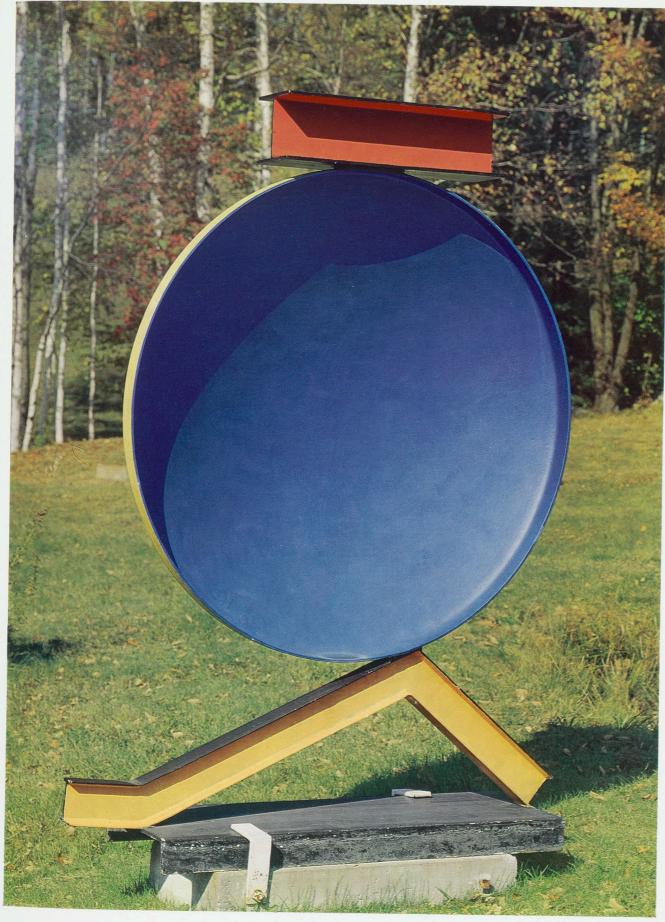
1962
Polychromed steel
H. 95 1/2 × W. 72 × D. 18"
Signed "David Smith CI III 10–22–62"
Exhibited: 223
Marlborough-Gerson Gallery, New York

77. BEC-DIDA DAY

1963
Polychromed steel
H. 90 7/8 × W. 65 1/4 × D. 18"
Signed "Bec-Dida Day David Smith
July 12 '63"
Exhibited: 205, 214
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

In BEC-DIDA DAY, named for his two daughters Rebecca and Candida, Smith fully resolved for the first time the problem of using color in sculpture for purposes other than those of cubist pictorial aesthetics. Instead, color is here given primarily a phenomenological role, through which the identity of a structure in space is more clearly defined.

The huge tank end, assuming the role of torso in a roughly anthropomorphic composition, is painted blue within and yellow on its rear, convex side; the fact of this other side is emphasized through the yellow on the rim of the tank end; and this yellow is inescapably visible unless the viewer is very near the sculpture and directly in front of it. Similarly, the steel "I" beams at top and bottom (where the beam was cut and welded so that no break is visible) are polychromed in such a way that emphasis is given not only to their finite, separate existence within the sculpture as a whole, but also to the fact of their own three dimensional structure. Hence the "I" beam on top is brick red within its recessed channel but black elsewhere, including the ends and the entire reverse side. In similar fashion, the recessed channel of the lower "I" beam is painted the same yellow as the reverse, convex side of the tank end, but elsewhere it is black, as on the upper "I" beam; while on its opposite side Smith painted the recessed channel the same brick red that he also used on the upper "I" beam. From almost any position the viewer consequently is provided with information concerning the existence and structure of that which he cannot perceive directly, as well as that which is immediately visible to him; and thus the organization of color on what is structurally a thin, frontal composition invites a three dimensional apprehension of BEC-DIDA DAY exceeding that offered by much freestanding sculpture composed deliberately in the round.



78. MENAND I 1963 Painted steel H. 19 1/2 × W. 13 3/4 × D. 13 3/4" Signed "David Smith 9–12–63 MENAND I" Exhibited: 202, 204, 228 Mr. and Mrs. Edward F. Miller, Katonah, New York

79. **MENAND IV** 1963 Painted steel H. 19 × W. 23 × D. 9" Signed "David Smith 9–15–63 MENAND IV" Exhibited: 204, 218 Dr. and Mrs. Arthur E. Kahn, New York





80. MENAND VI

1963 Painted steel H. 37 3/4 × W. 20 1/2 × D. 18 1/4" Signed "David Smith Oct 16 '63" and "menand VI" Exhibited: 202, 204 Mr. and Mrs. J. Welles Henderson, Gladwyne, Pennsylvania

Like the Albanys (cf. Nos. 63, 65), the Menand series of eight works, all dating from 1963 and named for a town near Albany where Smith purchased his steel, were small scale experiments in compositional ideas, of which some reappeared later in monumental form and others represent a further development of previously executed sculptures. Thus in MENAND I Smith explored the articulation of a cubic volume while also pursuing the idea of composition in upper and lower tiers that he had begun in 1960, 1961, and 1962 with such works as *Albany IX* (1960), *Zig III* (1961), and *Primo Piano I* and *Primo* Piano II (both of 1962).

Similarly, MENAND IV continues the double tiered composition of *Primo Piano II* and of Zig III (itself a development of ideas previously initiated in the small scale works Bouquet of Concaves I, 1959, and Bouquet of Concaves II, 1960).

MENAND VI is also a double tiered work and foreshadows the apotheosis of this compositional method in the platform Cubis of 1963-1964 (cf. CUBI XVII, No. 95); the platform composition, foreshadowed by the often considerable fraction of overall height assigned to a columnar or pyramidal base in works of the 1940's and 1950's, appears in fully developed form only in the 1960's (cf. OCULUS, 1947, No. 28; STAR CAGE, 1950, No. 36; RAVEN IV, 1957, No. 58; note also Plate of Ramparts, 1957).



81. BRONZE PLANES 3/9/64

1964
Bronze, with silver patina
H. 16 5/8 × W. 25 1/4 × D. 4"
Signed "David Smith mar. 9–1964"
Exhibited: 204, 218, 226, 228
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

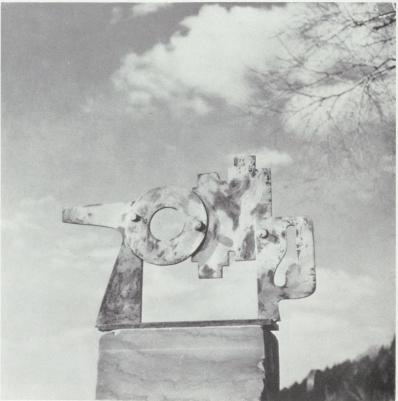
The group of small bronze plane sculptures, all done in the spring of 1964, were the last small scale works Smith completed before his death. Like their predecessors, the Albanys and Menands, this series was an occasion for compositional experimentation; and BRONZE PLANES 3/9/64, the earliest of the series, carries the planar, horizontal, and double tiered composition a step further than Smith's previous development of the idea (cf. No. 78).

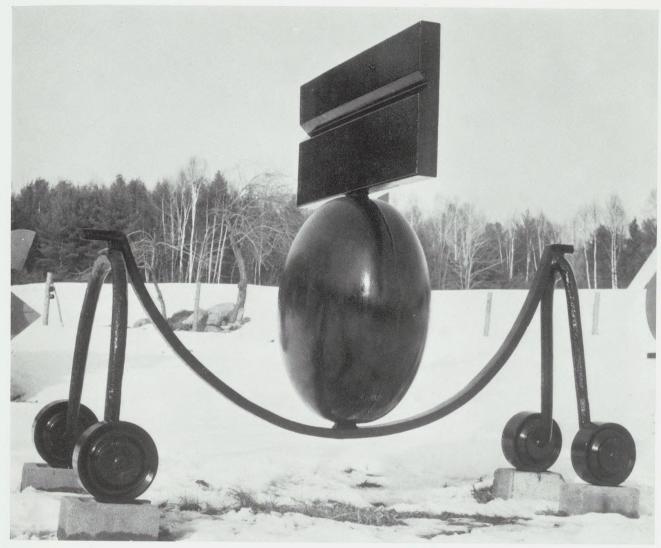
82. WAGON I

1964 Painted steel H. 87 5/8 \times W. 120 \times D. 64" Signed "David Smith 1–14–64–63", and " $\Delta\Sigma$ 1963–1964 Wagon I" Exhibited: 218, 230 National Gallery of Canada, Ottawa

Although he had been putting wheels on sculpture since 1957 (cf. No. 59), Smith turned to an explicit interest in the wagon as a sculptural motif only in 1961, when he made *Gondola* and *Dida Gondola*, two works in which wheels or the imagery of wheels play a major role. His first real wagons, however, were *Voltri VI*, *Voltri VII*, and *Voltri XIII*, made in Italy during June of 1962. Of the three great Wagons Smith completed in 1964, WAGON I is the most austere and advanced in style, and the closest in its formal character to the most advanced of his other works of 1964–1965.

WAGON I is unique in Smith's entire mature *oeuvre* for the strength of its totemic expressiveness. Like a robot centaur of the machine age, whose features are reduced to a straight beveled slit in a plate of steel, it compells recognition as a disquieting, threatening personage more forcefully than any work preceding it. Smith has achieved this expressive force not through associative imagery, as he did in the 1940's, but solely with color, scale, and the organization of abstract, geometrical forms.







83. **ZIG VIII** 1964 Polychromed steel
H. 100 3/4 × W. 87 1/2 × D. 83"
Signed "David Smith 1–15–64
ZIG VIII" Exhibited: 204, 215, 218 Anonymous Collection, Courtesy Museum of Fine Arts, Boston

The last and most eccentrically radical of the Zig series, ZIG VIII was based on compositional ideas seen previously in MENAND VI (1963, No. 80); a zig-zag "I" beam penetrates the polychromed (cf. Nos. 74-76) target circle in Smith's characteristic articulation of space forward and backward from a mediating pictorial plane. Color in this instance is also used more or less pictorially; but also, as in numerous other instances of his mature work (cf. SENTINEL III, No. 59, and UNTITLED, No. 84), color here serves to confirm the man-made, anti-natural viewpoint underlying many of the works in the Zig series.

84. UNTITLED

1964
Painted steel
H. 78 7/8 × W. 44 3/8 × D. 29"
Signed "David Smith March 17–1964"
Exhibited: 224
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

In this final example in his *oeuvre* of the standing personage as sculptural motif, Smith for the last time drew upon such favored devices as a wheeled base integral with the sculpture itself, industrial "I" beams as raw material, and a non-natural hue for the painted finish.

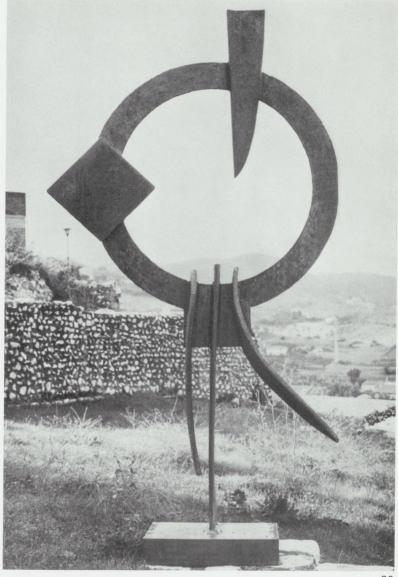
The composition of this work continues Smith's earlier practise of so organizing a three dimensional structure that two relatively disparate configurations emerge when the sculpture is viewed from vantage points separated by 90 degrees of the compass (cf. BLACKBURN, 1949-1950, No. 31; CANOPIC HEAD, 1951, No. 40; and TOWER EIGHT, 1957, No. 61). This compositional peculiarity is for the most part a result of Smith's own innately pictorial sensibility, and in particular of the essentially cubist character of that sensibility; a similar compositional system may be seen not only in the 1915-1920 sculptures of Lipchitz and Laurens but also in their stylistic precursors, namely African sculpture and the relief construction of cubist painters. Also characteristic of Smith in the composition of this work is his avoidance of rational symmetry in favor of an empirical counterbalancing of dissimilar elements, an instinctive choice on his part that extends to the irrational yet gesturally expressive tilt of an L-shaped "I" beam. This same preference for gesturally expressive composition, achieved empirically, is evident to an even greater degree in the Cubi series (cf. Nos. 93, 95,



85. VOLTRI VIII 1962 Steel Steel
H. 79 1/4 × W. 40 3/4 × D. 32 1/2"
Signed "GIUGNO 1962 David Smith
VOLTRI VIII"
Exhibited: 187, 218, 225
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York



86. VOLTRI XII
1962
Steel
H. 87 × W. 46 1/2 × D. 13 1/2"
Signed "David Smith 6/62 VOLTRI XII"
Exhibited: 187, 220
Mr. and Mrs. Max Wasserman,
Chestnut Hill, Massachusetts



87. VOLTRI XVI

1962 Steel

H. 44 × W. 40 × D. 38"

Signed "David Smith VOLTRI XVI

6/62"

Exhibited: 187

Estate of the artist, courtesy

Marlborough-Gerson Gallery, New York

During the month of June of 1962, as the guest of an Italian metallurgical concern, Smith produced 26 sculptures in a disused factory at Voltri, near Genoa (see Giovanni Carandente, *Voltron*, Philadelphia, 1964). This entire Voltri series was then exhibited at Spoleto during the summer of 1962. So prolific an outpouring of monumental sculpture was without precedent in the history of modern art.

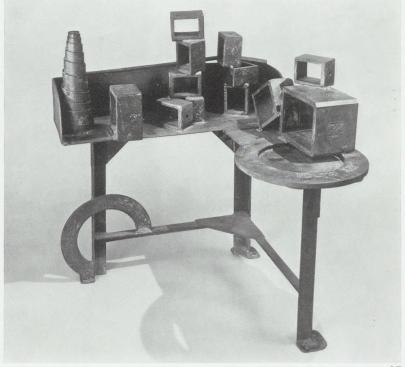
The Voltris (like their offspring, the Voltri-Bolton series), constitute a distinct genre within Smith's late work, and may properly be treated as a separate entity. Although there is considerable diversity within the group, reflecting Smith's multiple stylistic interests in the early 1960's, all are welded assemblages of often massive segments of steel scrap, and many are of monumental proportions. As might be expected, a considerable number are essentially standing personages and in some cases are explicitly anthropomorphic. Others, notably the three large chariots (*Voltris VI*, *VII*, and *XIII*) are radical extensions of ideas only summarily developed previously.

VOLTRI VIII is a form of personage, although probably the most unusual ever made by the artist. In his notebooks Smith described its genesis as follows: "When [a] sheet [of steel] runs back and forth under the rolls [of a steel mill] before it shoots thru quench and to the next rolling reduction, a rarety can happen / it can stub a toe, instead of running, fold up like a great stick of gum. I saw one, sent it to Voltri, watched it in many positions until I found its relationship" (Archives, IV - 703). In effect, therefore, this sculpture is based like so many of his works on an industrial object trouvé. In composition it exemplifies Smith's practise of combining, within a single structure, disparate front and side configurations.

In VOLTRI XII Smith established a picture plane with a large circle (cf. Nos. 74–76), to which two frontally oriented planar elements were added; and characteristically two additional planes pass perpendicularly through the main pictorial plane.

VOLTRI XVI is one of two extraordinary works in the series based on the motif of a sculptor's workbench; as such both mark a final reappearance of the sculptural tableau, a mode to which Smith turned repeatedly in the late 1930's and 1940's. The second, Voltri XIX, is considerably more surrealist in quality and uses such Daliesque imagery as heavy steel forging tongs that bend limply over a table's edge. (The third appearance of this workbench theme, Voltron XX in the Voltri-Bolton series, is a more restrained version of Voltri XIX in both scale and intention.) VOLTRI XVI, however, is more austere in character, and in it Smith restricted himself to an assemblage of simple geometric forms. It probably served as one of the prototypes for a superb member of the later Voltri-Bolton series, VB XXIII (No. 91); as well as for *Voltri XVIII*, in which Smith realized an earlier desire to make "a lot of steel boxes all shapes and piled one upon each other-put together on wheels" (late 1950's; Archives, IV - 247).

On the whole, the Voltris demonstrated Smith's ability to improvise brilliantly within his favored domain of cubist-inspired assemblage. Although the works of this series inevitably vary in quality, they all bear the singular imprint of a crisp and rugged elegance, reflecting the conditions of concentrated intensity under which they were created.





88. VOLTRI BOLTON

1962 Steel H. 115 \times W. 44 1/4 \times D. 15 1/2" Signed "VOLTRI \cdot BOLTON I David Smith 12–6–62" Exhibited: 198, 202, 218 Dr. and Mrs. Paul T. Makler, Philadelphia

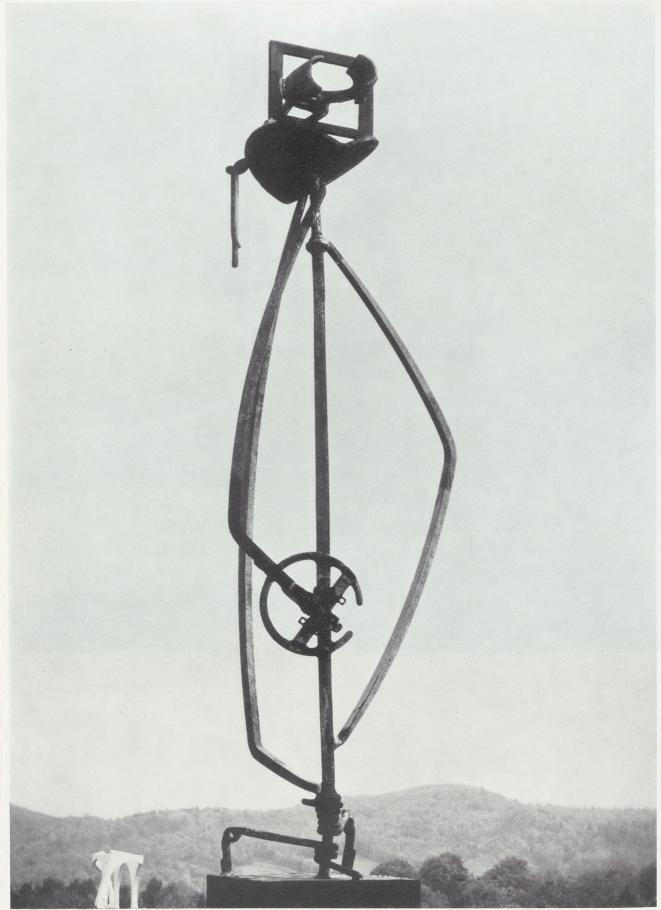
The 1962-1963 Voltri-Bolton series of 25 sculptures was, as its name indicates, the direct sequel to Smith's work in Italy. Before he returned to America, Smith arranged that much of the raw material left over from the Voltris-tools, machine parts, scrap steelshould be sent to his studio at Bolton Landing. There he subsequently used this material in the later series which thus, both in spirit and substance, was a continuation and outgrowth of his Italian works. There are, however, marked differences between the two groups, for the very fact of being back among his own sculptures, tools, and familiar working methods inevitably had its effect; the Voltri-Boltons often incorporate motifs and compositional methods inspired more by his recent work in America than by his production in Italy.

VOLTRI BOLTON I combines in an almost completely flat standing figure a huge steel tool from Voltri and the thin, soaring crescent arcs he had previously used in STUDY IN ARCS (No. 64), LUNAR ARCS ON ONE LEG (No. 68), and TANK TOTEM VII (No. 69). A similar fusing of implements from Voltri with such characteristic Smith materials as tank ends and "I" beams (cf. VB XXIII) occurs in the majority of the Voltri-Boltons, the bulk of which, as in VB XXI and VOLTRON XXIV, are standing personages.

89. VOLTRI BOLTON VII 1962 Varnished steel H. 83 × W. 40 × D. 23 5/8" Signed "David Smith 12/19/62" Exhibited: 198, 202 Howard and Jean Lipman, Wilton, Connecticut

VB VII, like VOLTRI BOLTON I, incorporates a huge wrench into an assemblage of flat steel elements that form a pictorial plane. In characteristic fashion Smith complemented this plane with a single additional element perpendicular to it, thus creating a spatial referent for an otherwise totally frontal and pictorial work.





90. VB XXI

1963

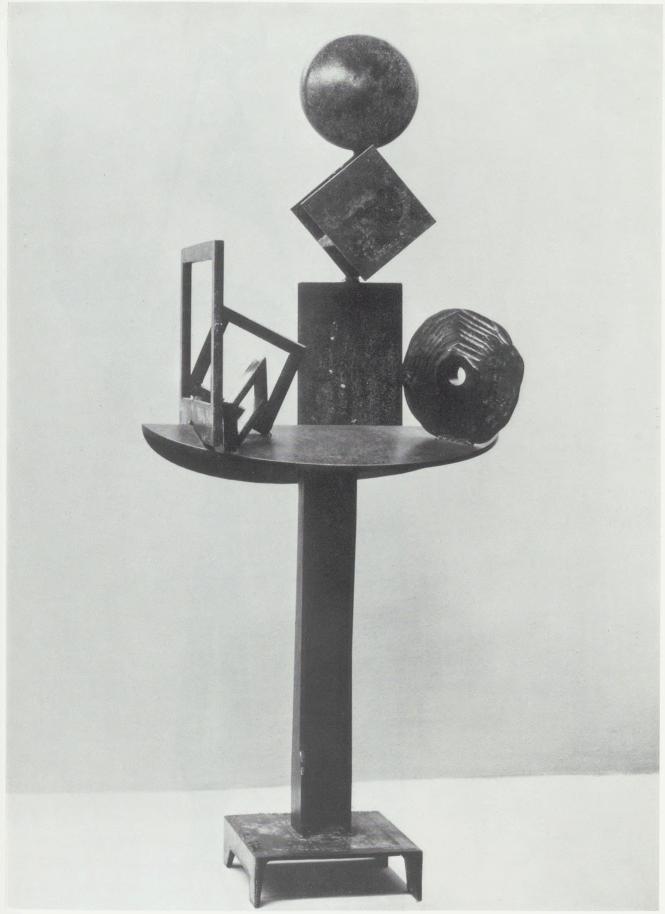
Varnished steel H. 76 1/4 × W. 24 1/2 × D. 23 1/4" Signed "VB-XXI David Smith 2–13–63" Exhibited: 198, 202 Anonymous Collection

In VB XXI, probably the outstanding example of a standing personage in this series, Smith used a pair of steel tongs from Voltri as a cubist sign for human features, bending the arms of the tongs at 90 degrees with the same freedom as in the surrealist treatment of blacksmith's tools seen in *Voltri XIX*. The dense intersection of elements at the center of VB XXI, placed so as to signify the torso or vital organs of a personage, is a motif used previously by Smith in such works as PORTRAIT OF THE EAGLE'S KEEPER (1948–1949; No. 30) and HISTORY OF LEROY BORTON (1956; No. 53).

91. VB XXIII

1963 Varnished steel H. 69 1/2 × W. 24 × D. 25 1/2" Signed "Mar 14–63 V.B XXIII David Smith" Exhibited: 198, 218, 225 Miss Sarah Dora Greenberg, New York

VB XXIII, in company with CUBIS XVII (see No. 95), XVIII, XIX, and XX, all completed within the following twelve months, exemplifies Smith's mastery of the double tiered platform composition (cf. MENAND VI, 1963, No. 80). VB XXIII, like the 1947 OCULUS (No. 28) of which it is in many ways an enlarged and austerely geometrized restatement, has no real compositional center or relational core, but rather a set of compositional potentialities. It is comprehensible as a table-top tableau only to the degree dictated by the abstract character of its component forms, while the frame explicitly provided in the composition itself is of too small a scale to function as a pictorial plane; VB XXIII thus exemplifies a mode within Smith's late work which, in relation to sculptures such as OCULUS of the 1940's, may be termed abstract surrealist.





92. VOLTRON XXIV

VOLTRON XXIV
1963
Varnished steel
H. 98 1/4 × W. 33 1/8 × D. 12 7/8"
Signed "XXIV VOLTRON David Smith
3–25 · 63"
Exhibited: 198, 202, 229
Private Collection

93. **CUBII**

1963 Polished stainless steel H. 117 × W. 34 5/8 × D. 33 5/8" Signed "David Smith March 4-63 Cubi I' Exhibited: 203, 215, 218

Detroit Institute of Arts (Founders Society Endowment Funds).

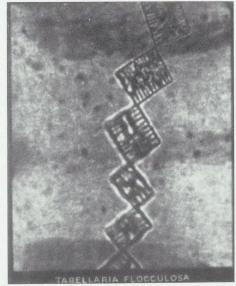
Not in the exhibition:

93A. Microphotograph Detail from David Smith sketchbook. circa 1951 Archives, III - 1334

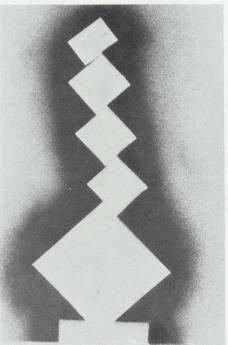
93B. David Smith Study for No. 93. circa 1963. Sprayed stencil drawing, H. 18 × W. 12" Private Collection

The Cubi series of 28 monumental works in stainless steel were made over a period of four years, from 1961 until Smith's death in 1965. It is granted to few, perhaps only the greatest, artists, that their life's work end at so high a peak of creative achievement. There is every indication that, had he lived, Smith would have continued to explore and develop further the new possibilities for sculpture charted by the Cubi series. With some important exceptions, however, the Cubis were in most instances the distilled, final versions of ideas that had been under continuous development for at least 20 years. Nevertheless, each Cubi was an attempt to confront a separate problem, for which a sequence of several works was often required before an optimal solution was reached. Smith's discovery in the late 1950's (cf. FIFTEEN PLANES, No. 62) of the optical potentiality of stainless steel, and his use of it by 1960 in making hollow steel boxes or cubes as spatial extensions of the cubist plane (cf. Superstructure on Four, 1960; CUBETOTEM SEVEN AND SIX, 1961, No. 71), were preconditions which, once fulfilled, made the development of the Cubi series a logical possibility.

The earliest Cubis, IX of 1961, and VIII of 1962, are comparable to CUBETOTEM SEVEN AND SIX (1961, No. 71) in that neither has a compositional focus, or principle of organization derived from the cubist-constructivist tradition. The great majority of Cubis were completed in 1963, beginning with the baroque expansiveness of IV and V; both were preceded by small scale mock-ups of empty milk cartons. CUBI I was probably the first of a group of 10 works (cf. especially Cubi XII) incorporating relatively large diamond shaped steel boxes, in predominantly vertical configurations and placed atop square supporting shafts; many of these Cubis are anthropomorphic, notably VI and, to a lesser extent, XIII (No. 94); but none is explicitly so. Others, especially VII, X, XI, XIV, and XVI, are more closely linked to a cubist planar syntax, except that in most cases an abstract yet kinaesthetic gesturalism, comparable to that seen previously in CUBETOTEM and the eccentric or baroque Cubis of 1961-1962, appears to a significant degree. This gesturalism is even more apparent in the platform Cubis of 1963–1964 and in the lateral expansiveness of Cubis XXII (1964) and XXV (1965). The centrifugal exuberance of Cubi XXVI (1965), a work based in part on the structure of Cubi XXV (also 1965), demonstrates the furthest limit to which Smith developed the sculpture of abstract gesture; in this late work, and even more so in CUBI XXIII (1964; No. 96), there was probably an interaction between Smith and



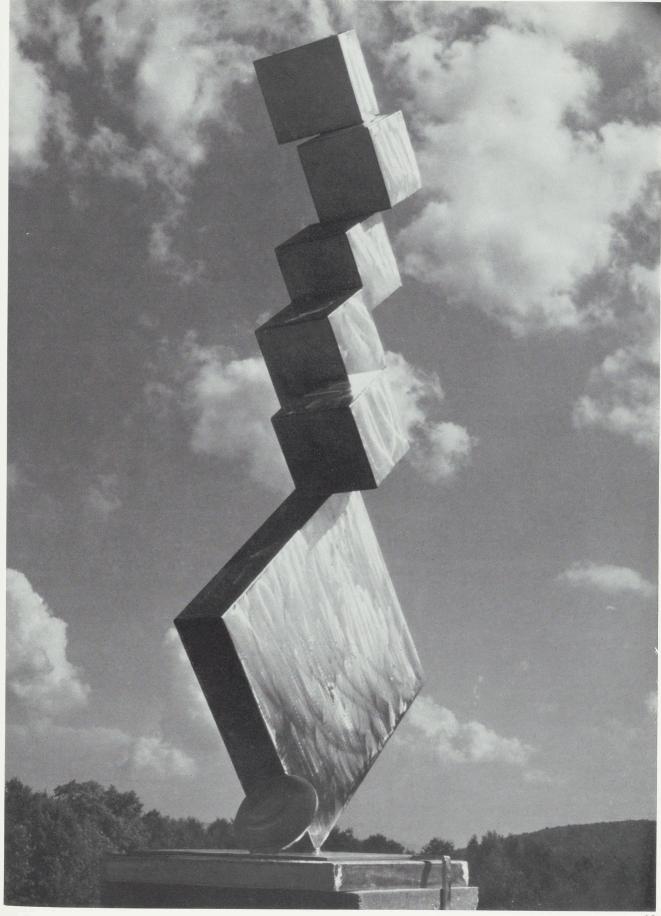
93A



93B

the English sculptor Anthony Caro, whom Smith met during Caro's visit to America in 1963-1964 as a member of the faculty at Bennington College, Vermont.

In composition CUBI I is a slightly tilted vertical assemblage of hollow stainless steel boxes, all oriented to the same frontal plane (cf. Figure 93B) and stabilized at the base of the lowest cube by means of a small circular disc. A possible precedent for this work may have been the microphotograph of diatoms (figure 93A) that Smith clipped from a magazine and pasted, circa 1951, in his notebook (Archives, III – 1334). In overall conception CUBI I is unique, not only within the series, but also among the late works as a whole: although a vertical composition, it is less explicitly an anthropomorphic personage than any comparable work within the artist's mature oeuvre. The empirically determined piling up of steel cubes, coupled with the resulting lack of symmetrical verticality, transforms CUBI I into a soaring gesture of the human longing for transcendence.



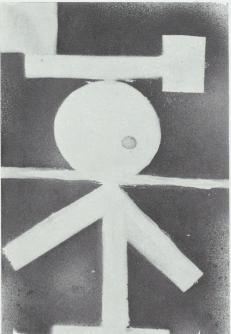
94. CUBI XIII

1963
Polished stainless steel
H. 113 7/8 × W. 82 1/4 × D. 17"
Signed "CUBI XIII David Smith
May 25 1963"
Exhibited: 199, 218
Estate of the artist, courtesy
Marlborough-Gerson Gallery, New York

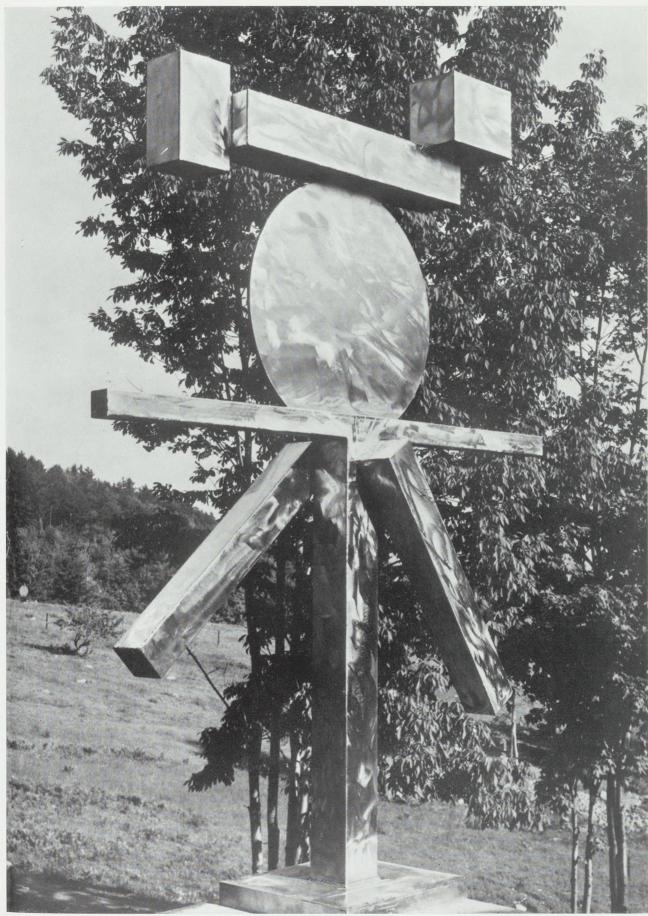
Not in the exhibition:

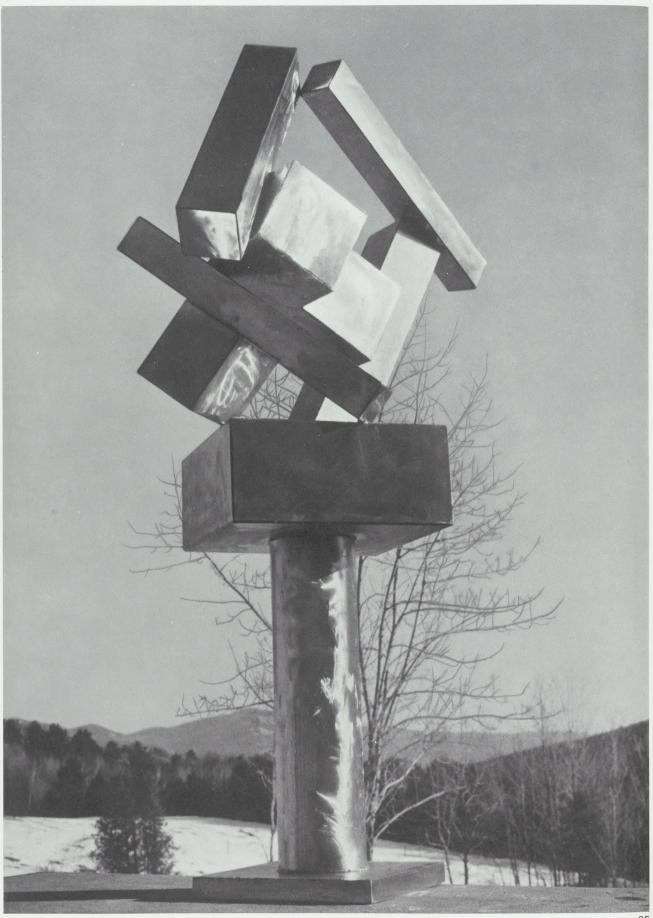
94A. David Smith Study for No. 94. March 9, 1963. Painted and sprayed stencil drawing, H. 18 × W. 12" Private Collection

Less explicitly anthropomorphic than some Cubis of 1963, CUBI XIII is nevertheless recognizable as the frontally oriented image (cf. Figure 94A) of a standing figure. In composition it is essentially a more fully developed, double-tiered version of the slightly earlier *Cubi X*, but it also continues the radial expansiveness of *Cubis IV* and *V*. In CUBI XIII, Smith came as close to a symmetrical structure as apparently he ever would permit himself. As usual, however, he avoided absolute symmetry in this semaphore signal-figure by a classically constructivist disposition of elements, both laterally and in depth, in order to arrive at an unsymmetrically balanced equivalent of pure symmetry.



94A





95. CUBI XVII

1963

Polished stainless steel H. 107 3/4 × W. 64 3/8 × D. 38 1/8" Signed "David Smith Dec. 4-'63

CUBI XVII"

Exhibited: 204, 210, 215

The Eugene and Margaret Mc Dermott Fund, Dallas Museum of Fine Arts

CUBI XVII is one of the great masterpieces both of this series and of Smith's work as a whole. The earliest of four platform Cubis (XVII, XVIII, XIX, XX) of 1963-1964, it was also evidently an attempt, almost unique in the artist's mature years, to solve the classical sculptural problem of composing in the round. In none of the three later platform Cubis did he address himself so directly to this problem; and in the great majority of Cubis there is usually a single frontal view toward which the compositional structure is oriented. But with CUBI XVII Smith seems deliberately to have avoided a frontal solution; and as evidence of his intention he resorted to a rotation of 45 degrees in the orientation between ground and platform squares of the double tiered base (a sculptural device dating back at least as far as Donatello's Judith and Holofernes).

Except for a sequence of cubic forms (cf. CUBI I), Smith followed no stylistic precedent or rule in the superstructure of CUBI XVII apart from the avoidance of frontality and of horizontal or vertical accents. The empirically determined assemblage of a limited number of modular forms, elegantly poised in seemingly impossible juxtapositions, and joined together by spot welds at junctures that are often the merest points of contact: such were the means employed by Smith to achieve a vividness of seemingly free, yet rigorous gesture and a tension of forms barely restrained from explosion into space. To create such plastic energies and present them in a three dimensional monumentality, as Smith did in CUBI XVII, is a sculptural accomplishment of the highest order.



96. CUBI XXIII

1964
Polished stainless steel
H. 76 1/4 × W. 172 7/8 × D. 26 3/4"
Signed "November 30 CUBI XXIII
1964"
Exhibited: 215, 218, 223
Los Angeles County Museum of Art,
Contemporary Art Council Funds

Not in the exhibition:
96A. Anthony Caro (1924—)
Flats. 1964.
Painted steel,
H. 371/2 × W. 120 × D. 91"
Collection Donald Factor, Los Angeles

CUBI XXIII is without counterpart in the series; and its lateral expansiveness, seen to a lesser degree in *Cubis XXII* and *XXV*, is unparalled in Smith's work during the 1960's. The uniqueness of this composition, which for radical innovation is rivalled only by the baroque eccentricity of *Cubi XXVI* (itself an outgrowth of *Cubi XXVI*), suggests a probable interaction at this moment with the sculpture of Anthony Caro, who himself had earlier been influenced by Smith to a considerable extent, particularly in his painted "I" beam sculptures done in London during 1960–1961.

By 1964, however, when he was a visiting faculty member at Bennington College, Caro had developed an elegant and sophisticated style in which thin linear elements were usually fused or juxtaposed unpredictably with larger sections of flat or bent steel planes. Caro had already shown a preference for composing horizontally, across a ground plane, as opposed to Smith's longstanding tendency to favor vertical, anthropomorphic structures; and in a work such as *Flats* (figure 96A), made at Bennington in 1964, Caro's characteristic style at this time is well represented.

If Smith, in CUBI XXIII and possibly a few other sculptures contemporary with it, did react to Caro's work at Bennington, he nevertheless remained faithful to the essentials of his art and translated whatever he gained from Caro into his own formal syntax. Thus, in comparison to the development in *Flats* of a "W" shaped structure in both length and width across a ground plane, Smith's use of the same formal motif is confined to a single pictorial plane, spatially articulated through only slight planar overlays. Further stylistic divergences are equally revealing: Smith rarely hid the working methods and superb craftsmanship by which he produced his sculpture, while with Caro the opposite has generally been true. Secondly, despite whatever influence Caro's style may have had on him at this moment, Smith retained his instinct for verticality in CUBI XXIII and included a vertical column as a principal element of its structure. (Similarly, in an UNTITLED sculpture also of 1964 (No. 84), any effect by Caro on Smith's thinking was thoroughly translated and emerged fully consonant with Smith's own previous development.) Finally, the ultimate divergence between the two artists, even at this point of tangential contact, is that Smith's mature art remained profoundly anthropomorphic: in contrast to Caro's general predilection for horizontal, earth-bound structures with their evenly dispersed and understated compositional



96A

events, Smith's sculpture is not only vertical but in most instances is also closely related to the scale of the human body. Smith is anthropomorphic in yet a further sense, where Caro is not; for unlike Caro's more purely ideated gesture, gesture in Smith's sculpture—be it CUBETOTEM (No. 71), CUBI XVII (No. 95), CUBI XXIII, or other examples from his late work—almost always is kinaesthetic, a metaphorical extension of human bodily movement. This sense of kinaesthetic gesture is nowhere more clearly evident than in the walking or striding metaphor of CUBI XXIII.

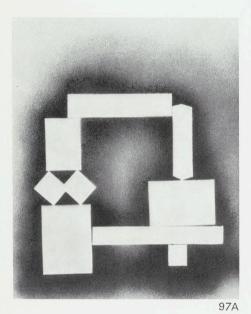
97. CUBI XXVII

1965
Polished stainless steel
H. 111 3/8 × W. 87 3/4 × D. 34"
Signed "David Smith Mar 3 1965
CUBI XXVII"
Exhibited: 215, 225
The Solomon R. Guggenheim Museum,
New York

Not in the exhibition:

97A. David Smith Study for No. 97. circa 1964–65. Detail of a sprayed stencil drawing, H. 20 × W. 26" Private Collection

In the last six months before his death in May, 1965, Smith created three great "gates": Cubis XXIV, XXVII, and XXVIII.
Of these CUBI XXVII, finished in March, 1965, is the purest statement of Smith's lifelong quest for a style commensurate with his unique gifts as an artist and a sculptor. CUBI XXVII is monumental, but also anthropomorphic in scale—one can imagine passing through it. As sculpture it is without pedestal, but neither is it a mere object: its structure, material, and the slight elevation of its threshold separate this gate from a pragmatic world and guarantee its independent existence as neither object nor illusion, but as the consequence of a personal artistic will.



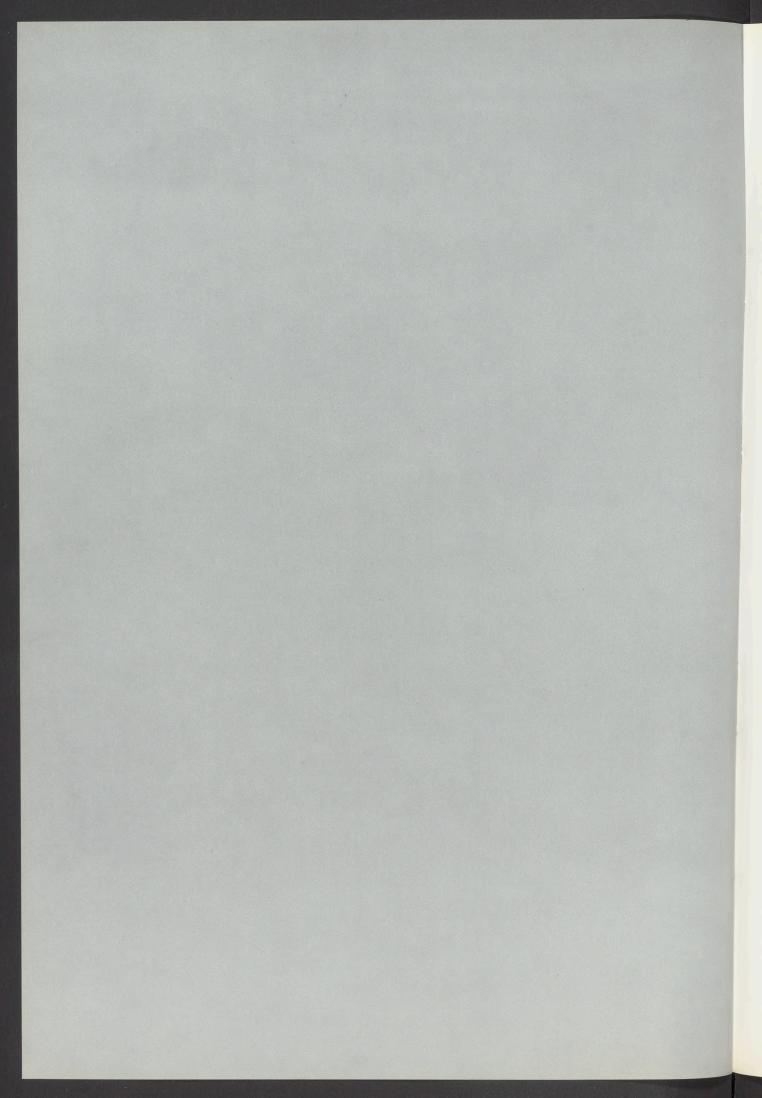
The gate is the consummation of the search for a form that would express the ideals of painting in sculpture and thus, finally, unite the two. For Smith the path to this resolution of a dilemma within his own artistic vision began in his earliest works (cf. No. 1, 1932); and it led from his early attempts to translate painting literally into sculpture (cf. AERIAL CONSTRUCTION, 1936, No. 9), to the acceptance of a pictorial frame for sculpture (cf. HEAD AS A STILL LIFE, 1940, No. 20; WIDOW'S LAMENT, 1942-43, No. 21; HELMHOLTZIAN LANDSCAPE, 1946, No. 26; THE LETTER, 1950, No. 34). In these previous works, however, as well as in those which incorporate a pictorial frame as a subordinate element (cf. OCULUS, 1947, No. 28; VB XXIII, 1963, No. 91), the effect of the frame was in most cases to render the elements within it irremediably pictorial, regardless of their spatial articulation. It was only when Smith eliminated the structural elements enclosed within a pictorial frame and transformed the frame itself into the totality of a work of sculpture, that he was able to escape the pictorial dilemma of his earlier art (cf. Darby Bannard's excellent discussion of openness in Smith, in "Cubism, Abstract Expressionism, David Smith Artforum, New York, April, 1968, p. 32). The first works in which Smith fully achieved this goal were the "gates" of the Cubi series; they were preceded by Cubi XII (1963), which, however, because of the vertical shaft supporting it and its relatively small central opening, was a less than satisfactory solution.

With the monumental scale of the gate Cubis, however, the frame could be massive enough to permit a spatial articulation of its component parts sufficient to overcome the visual power of a central open space. In Cubi XXIV (1964) Smith did achieve this end; and in CUBÍ XXVII he went even further, by clarifying the structure through a reduction in the number of elements, developing formal contrasts between cube and cylinder, and intensifying the spatial definition of the entire frame as sculpture. Cubi XXVIII reverts to the inclusion of a form within the frame; and it is thus in CUBI XXVII that Smith's search for the union of sculpture with painting reaches its furthest point. It was with this subtly balanced, asymmetric structure, monumental yet human in imagery and scale, heroic in ideal detachment but standing without a base, and in which pictorial and plastic are fused and transformed into gleaming opticality, that Smith ended his long odyssey dedicated to the creation of sculpture equal to his own gifts and to the greatest art of his time.





Land Smith



DOCUMENTATION

The principal source of documentation on David Smith's life and work is his collected papers, which are on deposit by his estate in The Archives of American Art in Detroit, Michigan. Access to this material, or to the microfilmed record of it, is restricted and subject to the approval of the executors of the Estate of David Smith.

In addition to the voluminous correspondence, exhibition catalogues, notebooks, and clippings that Smith preserved over a period of more than 30 years, are a large number of photographs taken by the artist of his own sculpture; a number of these photographs have been reproduced in this present publication. Other important photographic records of the artist's work have been made by Ugo Mulas, acting for the executors of the Estate, and by Dan Budnik; these photographs also are on deposit with the Archives of American Art.

- 1906 David Roland Smith born March 9, in Decatur, Indiana.
- 1921 Moves with his family to Paulding, Ohio, and attends Paulding High School.
- 1923 Studies art by correspondence from the Cleveland Art School.
- 1924 Studies for a year at Ohio University, Athens, Ohio.
- 1925 Works during the summer as welder and riveter at Studebaker plant in South Bend, Indiana. Studies briefly at Notre Dame University, South Bend.
- 1926 Moves to Washington D.C.; studies art and poetry in evening courses at George Washington University. Moves to New York in the autumn. Attends evening classes of Richard Lahey at Art Students' League. Meets Edgar Levy.
- 1927 In South Bend for the summer, then returns to New York. Becomes full-time student of painting at Art Students' League (until 1932): studies with John Sloan. Marries Dorothy Dehner.
- 1928 Visits California. Returns to New York and moves to Brooklyn; studies privately with Jan Matulka (1928–1929), where he meets George McNeil, Burgoyne Diller.
- 1929 Buys an old farm in Bolton Landing, New York (near Lake George). Meets John Graham.
- 1931 Goes to the Virgin Islands in October, for eight months.
- 1932 Makes his first sculptures; returns to New York in June.
- 1933 Spends part of the year at Bolton Landing; in the autumn meets Adolf Gottlieb, Gregorio Prestopino, Jean Xceron, Archile Gorky, Stuart Davis.
- 1934 Rents studio space for working and welding in the Terminal Iron Works, Brooklyn (until 1940).
- 1935 In October, goes to Europe. In Paris for a month: studies etching with Stanley William Hayter, is introduced by John Graham to numerous Parisian artists, visits Lipchitz' studio. Travels in Greece during the winter.
- 1936 Goes to London in the spring, then to Russia for several weeks (Leningrad and Moscow). Returns to New York in July. Summer at Bolton Landing.

- 1937 Works on the Federal Art Project of the Works Progress Administration. Summer at Bolton Landing. Meets Willem de Kooning, Jackson Pollock.
- 1938 First one-man show, at Marian Willard's East River Gallery. Summer at Bolton Landing.
- 1939 Smith's father dies.
- 1940 Moves permanently to Bolton Landing.
- 1942 Works at the American Locomotive Company in Schenectady, New York (until 1944) and spends weekends at Bolton Landing.
- 1944 Leaves Schenectady and returns to live permanently at Bolton Landing.

 Meets the art critic Clement Greenberg.
- 1946 Meets the painter Robert Motherwell.
- 1948 Appointed an instructor at Sarah Lawrence College, Bronxville, New York (until 1950).
- 1950 Awarded a fellowship from the John Simmon Guggenheim Foundation. Meets the painter Helen Frankenthaler.
- 1951 Guggenheim fellowship renewed. Meets the painter Kenneth Noland.
- 1952 Divorced from Dorothy Dehner.
- 1953 Teaches at University of Arkansas, Fayetteville, during the spring. Marries Jean Freas.
- 1954 Teaches for a semester at Indiana University, Bloomington. A daughter, Rebecca, is born. Visits France and Italy.
- 1955 Teaches for a semester at the University of Mississippi, Oxford. A second daughter, Candida, is born.
- 1961 Divorced from Jean Freas.
- 1962 Goes to Voltri, near Genoa in Italy, during June and makes 26 sculptures for the Festival of Two Worlds at Spoleto.
- 1963 Meets the British sculptor Anthony Caro.
- 1965 Dies, May 23, near Bennington, in an automobile accident.

I. Articles and statements by the artist.

A comprehensive bibliography is in preparation by the Museum of Modern Art, as part of a highly important biographical and critical study of the artist to be published in 1969; included in this study will be a fully illustrated catalogue raisonné of Smith's entire sculptural oeuvre.

The best existing bibliographies of David Smith are those published in David Smith 1906–1965, A Retrospective Exhibition, Fogg Art Museum, Harvard University, 1966, and David Smith 1906–1965, Circulating Exhibition, The Museum of Modern Art, 1966. In order not to duplicate bibliographies already existing or under preparation, the listings below are confined to items of essential importance; additional references, deemed to be of material interest and not previously recorded, are also included.

(Text). *Medals for Dishonor*, New York, Willard Gallery, November 1940, pp. 6–16, ill. (catalogue for exhibition).

"I never looked at a landscape—Sculpture is". *Possibilities*, no. 1, Winter 1947–48, pp. 24–26, 30, 33, 37, ill. Abridged version in *David Smith*, New York, Willard Gallery, April 1947, 8 pp., ill.

"The Golden Eagle—a recital". in "The Ides of Art/14 Sculptors Write", *Tiger's Eye*, vol. 1, no. 4, June 1948, pp. 81–82.

"The Language is Image". *Arts and Architecture*, vol. 69, no. 2, February 1952, pp. 20–21, 33–34, ill.

"Hudson River Landscape". Bennington Magazine, vol. 3, no. 3, Spring 1952, pp. 16–17.

"David Smith". (excerpt from radio talk broadcast over WNYC in 1952), *The Museum and Its Friends—18 Living American Artists*, New York, Whitney Museum of American Art, March 5–April 12, 1959, pp. 36–37, ill.

"Who is the artist? How does he act?" Everyday Art Quarterly, Minneapolis, Walker Art Center, 1952, no. 23, pp. 16–21, ill. Reprinted in Numero, (Florence), no. 3, May–June 1953, p. 21.

"Thoughts on Sculpture". College Art Journal, vol. 13, no. 2, Winter 1954, pp. 96–100, ill.

"Second Thoughts on Sculpture". *College Art Journal*, vol. 13, no. 3, Spring 1954, pp. 203–207.

"Gonzalez: First Master of the Torch". *Art News*, vol. 54, no. 10, February 1956, pp. 34–37, 64–65, ill.

"Notes on My Work". Arts, vol. 34, no. 5, February 1960, pp. 44–49, ill.

"Its in the work or its not". in "Sculpture Today", by Howard W. Lipman, New York, *The Whitney Review*, 1961–1962, ill.

(Interview). in *The Artist's Voice: Talks With Seventeen Artists*, by Katherine Kuh, New York, Harper and Row, 1962, pp. 219–234, ill.

(Facsimile of letter to David Sylvester, November 12, 1962). in *Voltron*, Philadelphia, Institute of Contemporary Art, University of Pennsylvania, 1964, pp. 11–15, ill.

"David Smith Interviewed by David Sylvester". *Living Arts*, vol. 1, no. 3, April 1964, pp. 4–13, ill.

"The Secret Letter". (an interview with David Smith, June 1964, by Thomas B. Hess), in David Smith, New York, Marlborough-Gerson Gallery, October 1964, ill.

"Some Late Words from David Smith". Edited by Gene Baro, *Art International*, vol. 9, no. 7, October 20, 1965, pp. 47–51, ill. (transcript of talk given at Bennington College, Vermont, May 12, 1965).

David Smith by David Smith. Edited by Cleve Gray, New York, Holt, Rinehart and Winston, 1968, ill.

In addition to his published statements, Smith gave many lectures at colleges, universities, museums, and art conferences; numerous texts of these lectures, as well as preliminary drafts for them, are included in the artist's collected papers.

Greenberg, Clement. (Review of "American Sculpture of Our Time" exhibition, Willard and Buchholz Galleries, New York). *The Nation*, vol. 156, no. 4, January 23, 1943, pp. 140–141.

Greenberg, Clement. (Review of "The Sculpture of David Smith" exhibition, Willard and Buchholz Galleries, New York). *The Nation*, vol. 162, no. 4, January 26, 1946, pp. 109–110.

Greenberg, Clement. (Review of the Whitney Annual, New York). *The Nation*, vol. 164, no. 14, April 5, 1947, p. 405.

Greenberg, Clement. (Review of "David Smith" exhibition, Willard Gallery, New York). *The Nation*, vol. 164, no. 16, April 19, 1947, pp. 459–460.

Greenberg, Clement. "Present Prospects of American Painting and Sculpture". *Horizon*, no. 93–94, October 1947, pp. 20–30.

Valentiner, W. R. "Sculpture by David Smith". *Arts and Architecture*, vol. 65, no. 8, August 1948, pp. 22–23, 52, ill.

Greenberg, Clement. "The New Sculpture". *Partisan Review*, vol. 16, no. 6, June 1949, pp. 637–642.

Revised version in: Greenberg, Clement. *Art and Culture*. Boston, Beacon, 1961, pp. 139–145.

Motherwell, Robert. "For David Smith". Foreword in *David Smith*, Willard Gallery, New York, April 1950, pp. 1–3.

de Kooning, Elaine. "David Smith Makes A Sculpture". *Art News*, vol. 50, no. 5, September 1951, pp. 38–41, 50–51, ill.

Cherry, Herman. "David Smith". Numero, (Florence) no. 3, May-June 1953, p. 20, ill.

Goossen, Eugene C. "David Smith". Arts, vol. 30, no. 6, March 1956, pp. 23-27, ill.

Greenberg, Clement. "David Smith". Art in America, vol. 44, no. 4, Winter 1956–57, pp. 30–33, 66, ill.
Reprinted in Art in America, vol. 51, no. 4, August 1963, pp. 112–117, ill.
Revised version in: Greenberg, Clement. Art and Culture. Boston, Beacon, 1961, pp. 203–207.

Navaretta, E. A. "New Sculpture by David Smith". *Art in America*, vol. 47, no. 4, Winter 1959, pp. 96–99, ill.

Kramer, Hilton. "The Sculpture of David Smith". *Arts*, vol. 34, no. 5, February 1960, pp. 22–41, ill.

Dorfles, Gillo. "David Smith: A Lesson in Modernity". *Metro*, no. 4–5, 1961, pp. 14–19, ill.

O'Hara, Frank. "David Smith: The Color of Steel". *Art News*, vol. 60, no. 8, December 1961, pp. 32–34, 69–70, ill.

Kramer, Hilton. "David Smith: Stencils for Sculpture". *Art in America*, vol. 50, no. 4, Winter 1962, pp. 32–43, ill.

Rubin, William. "David Smith". *Art International*, vol. 7, no. 9, December 5, 1963 pp. 48–49, ill.

Carandente, Giovanni. *Voltron*. Philadelphia, Institute of Contemporary Art, University of Pennsylvania, 1964, 78 pp., ill.

Kramer, Hilton. "David Smith's New York". *Arts*, vol. 38, no. 6, March 1964, pp. 28–35, ill.

Greenberg, Clement. "David Smith's New Sculpture". *Art International*, vol. 8, no. 4, May 1964, pp. 35–37, ill.

Judd, Donald. (Review of "David Smith" exhibition, Marlborough-Gerson Gallery, New York). *Arts*, vol. 39, no. 3, December 1964, p. 62, ill.

Motherwell, Robert. "David Smith: A Major American Sculptor". *Vogue*, vol. 145, no. 3, February 1, 1965, pp. 134–139, 190–191, ill. Revised version in *Studio International*, vol. 172, no. 880, August 1966, pp. 65–68, ill.

Baro, Gene. "David Smith (1906–65)". Contemporary Sculpture, Arts Yearbook, no. 8, 1965, pp. 100–105, ill.

"Feature: A Tribute to one of the greatest sculptors of our time, David Smith (1906–65)". Art in America, vol. 54, no. 1, January–February 1966, pp. 22–48, ill. Includes 'First Meetings' by Dorothy Dehner and Marian Willard, 'Last Visit' by Cleve Gray, 'Critical Comment' by Clement Greenberg, 'A Personal Portfolio, photography by Dan Budnik and Ugo Mulas'.

Baro, Gene. "David Smith: The Art of Wholeness". *Studio International*, vol. 172, no. 880, August 1966, pp. 69–75, ill.

Kozloff, Max. "David Smith at the Tate". *Artforum*, vol. 5, no. 3, November 1966, pp. 28–30, ill.

Krauss, Rosalind. Introduction in *David Smith: Eight Early Works 1935-38*, Marlborough-Gerson Gallery, New York, April 1967, ill.

Cone, Jane Harrison. "David Smith".

Artforum, vol. 5, no. 10, June 1967, pp. 72–78,

Bannard, Darby. "Cubism, Abstract Expressionism, David Smith". *Artforum*, vol. 6, no. 8, April 1968, pp. 22–32, ill.

Krauss, Rosalind. Introduction in *David Smith:* Small Sculptures of the Mid-Forties, Marlborough-Gallery, New York, May–June 1968. ill.

III. Selected list of exhibitions, compiled by Judith Benjamin. Starred entries are one-man exhibitions.

Unless otherwise indicated, a catalogue was issued for the exhibition. The title of an exhibition is capitalized; specific dates of exhibitions are indicated when ascertainable.

1930

March 17–April 5
 The Print Club of Philadelphia
 FOURTH ANNUAL EXHIBITION OF AMERICAN BLOCK PRINTS

1932

 ACA Gallery, New York (painting) no catalogue

1933

 Feragil Galleries, New York (watercolors) no catalogue

1934

- 4. January 18–February 10
 Academy of Allied Arts, New York
 WINTER EXHIBITION OF PAINTINGS
 (2 sculptures by David Smith included)
- Spring Julian Levy Gallery, New York no catalogue

1936

6. Julian Levy Gallery, New York no catalogue

1937

7. Boyer Galleries, New York no catalogue

1938

- 8. January 19–February 5
 East River Gallery, New York
 DAVID SMITH STEEL SCULPTURE
 - February 14–28
 Fine Arts Galleries, New York
 AMERICAN ABSTRACT ARTIST'S
 ANNUAL EXHIBITION OF NON-REPRESENTATIONAL ART
- May 5–21
 American Artists' Congress, Inc.
 (at John Wanamaker, New York)
 SECOND ANNUAL MEMBERSHIP EXHIBITION
- 11. July 7—September 15
 Onya La Tour Gallery, New York
 SUMMER GROUP SHOWING OF
 PAINTING & SCULPTURE
 no catalogue
- 12. October 26-November 13
 Municipal Art Galleries, New York
 THIRTY-SEVENTH EXHIBITION

- 13. February
 New School for Social Research,
 New York
 UNITED AMERICAN SCULPTORS
 EXHIBITION
 no catalogue
- 14. March 7–26 Riverside Museum, New York THIRD ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE, AND PRINTS BY AMERICAN ABSTRACT ARTISTS
- 15. April 30—October New York World's Fair EXHIBITION OF CONTEMPORARY AMERICAN ART no catalogue

16. September 18–30 ACA Gallery, New York

1940

- 17. February 2–17
 Bonestell Gallery, New York
 TWELVE SCULPTORS
- 18. March
 The Saint Paul Gallery and School of
 Art, Saint Paul, Minnesota
 no catalogue
 travelled to:
 The University Gallery, University of
 Minnesota, Minneapolis—January, 1941
- 19. March 25–April 15
 Neumann-Willard Gallery, New York DAVID SMITH
- 20. November 5–23
 Willard Gallery, New York
 MEDALS FOR DISHONOR
 - 21. December 30-January 18
 Buchholz Gallery, New York
 EXHIBITION OF AMERICAN
 SCULPTURE OF TO-DAY
 - 22. Sculptors' Guild TRAVELLING EXHIBITION travelled to: (partial listing) Albany Institute of History & Art, Albany, New York—February 1941

1941

- 23. January
 Buchholz Gallery, New York
 CONTEMPORARY U.S. SCULPTURE
 no catalogue
- January 15—February 19
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 SCULPTURE, WATERCOLORS,
 DRAWINGS & PRINTS
- 25. February
 Kalamazoo Institute of Art, Michigan
 MEDALS
 no catalogue
 - 26. April 28–May Sculptors' Guild, Village Square, New York THIRD OUTDOOR SCULPTURE EXHIBITION
 - 27. May
 Albany Institute of History & Art,
 Albany, New York
 ARTISTS OF THE UPPER HUDSON
 6th ANNUAL EXHIBIT
 - 28. June
 Congress of American Artists, Hotel
 Commodore, New York
 ANTI-WAR SHOW
 no catalogue

- 29. Museum of Modern Art, New York Circulating Exhibition 15 AMERICAN SCULPTORS no catalogue travelled to: Rochester Memorial Gallery, Rochester, New York—October 1–29, 1941; Pennsylvania State University, University Park—November 5-26, 1941; College of William and Mary, Williamsburg, Virginia—December 6-20, 1941; Isaac Delgado Museum of Art, New Orleans, Louisiana—January 3–24, 1942; San Francisco Museum of Art—February 3–24, 1942; University of Chicago (Renaissance Society)— March 11–April 1, 1942; Mt. Holyoke College, South Hadley, Massachusetts-April 8-29, 1942; Swarthmore College, Swarthmore, Pennsylvania—October 4-25, 1942; University of Minnesota, Minneapolis-November 3-24, 1942; Munson-Williams-Proctor Institute, Utica, New York—February 3-24, 1943; Indiana University, Bloomington— March 11–April 1, 1943
- 30. Museum of Modern Art, New York
 Circulating Exhibition
 20th CENTURY SCULPTURE &
 CONSTRUCTIONS
 no catalogue
 travelled to:
 Montclair Art Museum, New Jersey—
 October 2–26, 1941; Honolulu
 Academy of Arts—December 2–15,
 1941; Vassar College Art Gallery,
 Poughkeepsie, New York—May 20–
 June 15, 1942; University of
 Minnesota, Minneapolis—November
 3–24, 1942; Cincinnati Modern Art
 Society, Ohio—December 10–31, 1942;
 Skidmore College, Saratoga Springs,
 New York—January 31–February 21,
 1943
- 31. November-December
 Walker Art Center, Minneapolis,
 Minnesota
 MEDALS
 no catalogue
- 32. December 8–27
 Buchholz Gallery, New York
 SEVENTY-FIVE SELECTED PRINTS /
 SMALL SCULPTURES

- 33. January 2–24
 Willard Gallery, New York
 ART & COMMERCE
 no catalogue
- * 34. January 8–28 Skidmore College, Saratoga Springs, New York no catalogue
 - 35. Albany Institute of History & Art, Albany, New York 7th ANNUAL EXHIBIT ARTISTS OF THE UPPER HUDSON
 - September 15—October 15
 Sculptors' Guild, International Building, Rockefeller Center, New York FOURTH OUTDOOR SCULPTURE EXHIBITION SCULPTURE OF FREEDOM

- 37. November 24—January 6
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN ART
 SCULPTURE, PAINTINGS, WATERCOLORS, DRAWINGS AND PRINTS
- 38. December 8–26
 Buchholz Gallery, New York
 SEVENTY-FIVE SELECTED PRINTS
 SMALL SCULPTURE BY MAILLOL
 CASTS IN STONE BY JOHN
 B. FLANNAGAN
- 39. Metropolitan Museum of Art, New York ARTISTS FOR VICTORY

- 40. January 5–23 Buchholz-Willard Gallery, New York AMERICAN SCULPTURE OF OUR TIME
- 41. February 3–28
 Albany Institute of History & Art,
 Albany, New York
 AMERICAN DRAWING ANNUAL III
 (included sculpture by David Smith)
- 42. April 6–May 1
 Willard Gallery, New York
 DAVID SMITH
 - 43. September 17—October 11
 Addison Gallery of American Art,
 Phillips Academy, Andover,
 Massachusetts
 ART BEGINS AT HOME 1943
 THE ADDISON GALLERY GIFT PLAN
 - 44. November 23–January 4
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION
 - 45. December 6–31 Willard Gallery, New York 7 YEARS

1944

- 46. April 26-June 3
 Albany Institute of History & Art,
 Albany, New York
 9TH ANNUAL EXHIBIT ARTISTS
 OF THE UPPER HUDSON
- 47. Museum of Modern Art, New York ART IN PROGRESS

1945

- 48. January 3—February 8
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS AND
 DRAWINGS
- 49. February 6–24
 Buchholz Gallery, New York
 RECENT WORK BY AMERICAN
 SCULPTORS
- 50. April 26-June 3 Albany Institute of History & Art, Albany, New York 10TH ANNUAL EXHIBIT ARTISTS OF THE UPPER HUDSON

1946

* 51. January 2–26
 Buchholz-Willard Gallery, New York
 THE SCULPTURE OF DAVID SMITH

- 52. February 5–March 13
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS AND
 DRAWINGS
- 53. March St. Paul Gallery & School of Art, St. Paul, Minnesota
- 54. March 30-May 1 City Art Museum of St. Louis, Missouri ORIGINS OF MODERN SCULPTURE
- 55. May 1-June 2 Albany Institute of History & Art, Albany, New York 11TH UPPER HUDSON ANNUAL EXHIBITION
- 56. September 18-October 5
 Wildenstein Gallery, New York
 SIXTH ANNUAL EXHIBITION OF
 PAINTINGS AND SCULPTURE BY
 MEMBERS OF THE FEDERATION OF
 MODERN PAINTERS AND
 SCULPTORS
- 57. December
 The Clay Club Sculpture Center,
 New York
 SCULPTURE 1946
- 58. Yale University Art Gallery, New Haven, Connecticut
- 59. Skidmore College, Saratoga Springs, New York Small, of brief duration, accompanying lecture by the artist no catalogue
- 60. American Association of University Women DAVID SMITH travelled to: 1946–47: Dallas, Texas (AAUW National Convention); Fort Wayne, Indiana; Gary, Indiana 1947–48: East Central State College, Ada, Oklahoma; Slate A & M College, Logan, Utah; Brigham Young University, Provo, Utah 1948–49: Roosevelt College, Chicago; State Teachers College, Terre Haute, Indiana; Michigan State College, East Lansing; Butler Institute of Art, Youngstown, Ohio

- 61. January–February
 Howard University Gallery of Art,
 Founders Library, Washington, D.C.
 EXHIBITION OF MODERN
 SCULPTURE
- 62. January 17 Munson-Williams-Proctor Institute, Utica, New York of brief duration, accompanying lecture by the artist no catalogue
- 63. January 26—March 2
 The Pennsylvania Academy of the Fine
 Arts, Philadelphia
 142ND ANNUAL EXHIBITION OF
 PAINTING & SCULPTURE

- 64. February 4–25
 Skidmore College, Saratoga Springs,
 New York
 SCULPTURE & DRAWINGS BY
 DAVID SMITH
 no catalogue
- 65. March 2–30
 University of Nebraska, Morrill Hall,
 Nebraska Art Association, Lincoln
 57TH ANNUAL EXHIBITION OF
 CONTEMPORARY ART
- 66. March 11-April 17
 Whitney Museum of American Art,
 New York
 47TH ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS &
 DRAWINGS
- 67. April 1–26 Willard Gallery, New York DAVID SMITH SCULPTURE 1946–1947
- 68. October 27-November 29
 Sculptors Gallery, Clay Club Sculpture
 Center, New York
 ABSTRACT AND NON-OBJECTIVE
 SCULPTURE
- 69. November 6–January 11 Art Institute of Chicago ABSTRACT AND SURREALIST AMERICAN ART

- January 31-March 21
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY SCULPTURE,
 WATERCOLORS & DRAWINGS
- 71. February 15-March 21
 Worcester Art Museum, Worcester,
 Massachusetts
 SCULPTURE AT THE CROSSROADS
- 72. April
 Sculptors' Guild, 18 Washington
 Square North, New York
 10TH ANNIVERSARY OUTDOOR
 SCULPTURE EXHIBITION
- 73. Summer Kleeman Gallery, New York no catalogue
- 74. November 29-December 18
 Allen R. Hite Art Institute, University of
 Louisville Library, Kentucky
 DAVID SMITH MEDALS FOR
 DISHONOR

1949

- 75. January 4–29 Willard Gallery, New York SCULPTURE GROUP
- 76. April 2-May 8
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS AND
 DRAWINGS
- 77. May 15-September 11
 Philadelphia Museum of Art
 THIRD SCULPTURE INTERNATIONAL
 EXHIBITION

1950

- 78. April 1-May 28
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS AND
 DRAWINGS
- * 79. April 18–May 13 Willard Gallery, New York DAVID SMITH
 - 80. Summer Middelheim Park, Antwerp, Belgium INTERNATIONAL EXHIBITION OF SCULPTURE IN THE OPEN AIR
 - 81. August 6-September 4
 Provincetown Art Association,
 Massachusetts
 POST-ABSTRACT PAINTING 1950—
 FRANCE & AMERICA
 - 2. August
 Museum of Modern Art, New York
 Circulating Exhibition
 CARVERS, MODELERS, WELDERS:
 A SELECTION OF RECENT
 AMERICAN SCULPTURE
 no catalogue
 travelled to: (partial listing)
 University of Delaware, Newark—
 October 5–26, 1952; Columbia
 Museum of Art, Columbia, South
 Carolina—November 9–30, 1952;
 University of Georgia,
 Athens—December 14, 1952—
 January 4, 1953; Nashville-The
 Parthenon, Nashville, Tennessee—
 January 18—February 8, 1953; Iowa
 State Teachers College, Cedar Falls—
 March 15–April 5, 1953; Evansville
 Public Museum, Evansville, Indiana—
 April 19–May 9, 1953
 - 83. October
 J. B. Speed Art Museum, University of
 Louisville, Kentucky
 MIDWESTERN COLLEGE ART
 CONFERENCE, SCULPTURE BY
 PANEL MEMBERS
 no catalogue

1951

84. January 21—February 15
Watkins Memorial Gallery, The
American University, Washington, D. C.
TRADITION & EXPERIMENT AN
EXHIBITION OF MODERN
SCULPTURE
subsequent tour sponsored by the
American Federation of Arts:
Department of Fine Arts, University of
Pittsburgh, Pennsylvania—March 1—22,
1951; Grand Rapids Art Gallery, Grand
Rapids, Michigan—April 4—25, 1951;
Henry Gallery, University of
Washington, Seattle—May 10—31,
1951; School of Architecture & Allied
Arts, University of Oregon, Eugene—
June 15—July 15, 1951; San Francisco
Museum of Art, Civic Center—
August 1—September 16, 1951; The
Kansas City Art Institute, Missouri—
October 1—22, 1951; Philbrook Art
Center, Tulsa, Oklahoma—November
4—25, 1951; Norton Gallery & School
of Art, West Palm Beach, Florida—
December 2, 1951—January 9, 1952;
J. B. Speed Art Museum, Louisville,
Kentucky—February 1—29, 1952

- 85. January 23—March 25 Museum of Modern Art, New York ABSTRACT PAINTING & SCULPTURE IN AMERICA
- 86. February 4–25 Munson-Williams-Proctor Institute, Utica, New York ARTISTS OF UPSTATE NEW YORK
- 87. March 17–May 6
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE, WATERCOLORS AND
 DRAWINGS
- * 88. March 27–April 21 Willard Gallery, New York DAVID SMITH
 - 89. May
 Indiana University, Bloomington
 Contemporary Arts Festival
 CONTEMPORARY PAINTING AND
 SCULPTURE
 - 90. Autumn Margaret Brown Gallery, Boston no catalogue
- * 91. American Association of University Women Travelling Exhibition—Autumn 1951—Winter 1952 DAVID SMITH SCULPTURE travelled to: Junior Gallery, Louisville, Kentucky; Grinnell College, Grinnell, Iowa; Shorter College, Rome, Georgia; Alabama Polytechnic Institute, Auburn
 - 92. October 25-December 16
 Art Institute of Chicago
 60TH ANNUAL AMERICAN
 EXHIBITION PAINTINGS AND
 SCULPTURE
 - 93. November 16–25
 Bennington College, Vermont no catalogue
 - 94. December 7–February 24
 Metropolitan Museum of Art, New York
 AMERICAN SCULPTURE 1951
 - 95. Sao Paulo, Brazil1 BIENAL U.S. Representation1952
 - 96. January 20–February 24
 The Pennsylvania Academy of the Fine
 Arts, Philadelphia
 147TH ANNUAL EXHIBITION OF
 PAINTING AND SCULPTURE
 - 97. February 27–March 23 Des Moines Art Center, Iowa THE ARTISTS' VISION
 - 98. March 13-May 4
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS AND
 DRAWINGS
- 99. April 1–26
 Willard Kleemann Gallery, New York
 DAVID SMITH SCULPTURE &
 DRAWING
- * 100. April 12-May 11
 Walker Art Center, Minneapolis,
 Minnesota
 SCULPTURE AND DRAWINGS—
 DAVID SMITH

- 101. May 7-June 8
 Art Institute of Chicago
 12TH ANNUAL EXHIBITION
 no catalogue
- 102. June Margaret Brown Gallery, Boston no catalogue
- 103. October 6–31 Sculpture Center, New York EXHIBITION: WELDED SCULPTURE
- 104. October 11-December 7 Philadelphia Museum of Art, Fairmount Park Art Association SCULPTURE OF THE TWENTIETH CENTURY travelled to: Art Institute of Chicago—January 22-March 8, 1953; Museum of Modern Art, New York—April 29-September 7, 1953
- * 105. Williams College Museum of Art, Williamstown, Massachusetts Small, short lecture exhibition no catalogue

- * 106. January 26–February 14
 Kootz Gallery (in association with Willard Gallery), New York
 DAVID SMITH NEW SCULPTURE
- * 107. February
 University of Arkansas, Fayetteville
 no catalogue
 travelled to:
 Philbrook Art Center, Tulsa,
 Oklahoma—March 10–April
 - 108. March 1–April 12 University of Illinois, Urbana CONTEMPORARY AMERICAN PAINTING AND SCULPTURE
 - 109. March
 Portland Art Museum, Oregon
 CONTEMPORARY PAINTING &
 SCULPTURE
 no catalogue
 - 110. March
 University Galleries, University of
 Nebraska, Lincoln
 NEBRASKA ART ASSOCIATION
 SIXTY-THIRD ANNUAL EXHIBITION
 - 111. April 9—May 29
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE, WATERCOLORS AND
 DRAWINGS
- * 112. April 16-May 19
 Portland Art Museum, Oregon
 DRAWINGS BY DAVID SMITH
 no catalogue
 - 113. April 24-June 28
 Walker Art Center, Minneapolis,
 Minnesota
 THE CLASSIC TRADITION IN
 CONTEMPORARY ART

- 114. Museum of Modern Art, New York International Circulating Exhibition TWELVE MODERN AMERICAN PAINTERS AND SCULPTORS travelled to:

 Musée National d'Art Moderne, Paris—April 24—June 7, 1953; Kunsthaus, Zurich—July 25—August 30, 1953; Kunstsammlungen der Stadt Düsseldorf—September 20—October 25, 1953; Liljevalchs Konsthall, Stockholm—November 24—December 20, 1953; Taidehalli-Konsthallen, Helsinki—January 8—24, 1954; Kunstnernes Hus, Oslo—February 18—March 7, 1954
- 115. Summer The Museum of Art of Ogunquit, Maine INITIAL EXHIBITION SUMMER 1953
- 116. September 21–October 10
 Margaret Brown Gallery, Boston
 no catalogue
- 117. October 2-November 1
 Museum of Cranbrook Academy of Art,
 Bloomfield Hills, Michigan
 FIRST BIENNIAL EXHIBITION
 AMERICAN PAINTING AND
 SCULPTURE
- * 118. October 22-November 14
 The Art Department, Catholic
 University of America, Washington, D.C.
 DRAWING PAINTINGS SCULPTURES
 BY DAVID SMITH
 no catalogue
- * 119. December 15–30 Willard Gallery, New York DAVID SMITH DRAWINGS
- * 120. January 5–30 Willard Gallery, New York DAVID SMITH
- 121. January 24–February 28
 Pennsylvania Academy of Fine Arts,
 Philadelphia
 ONE HUNDRED AND FORTY-NINTH
 ANNUAL EXHIBITION OF PAINTING
 AND SCULPTURE
- 122. March 17–April 18
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS AND
 DRAWINGS
- * 123. May 19—June 13
 Contemporary Arts Center in the
 Cincinnati Art Museum, Cincinnati
 Modern Art Society, Ohio
 DAVID SMITH SCULPTURE,
 DRAWINGS, GRAPHICS
 travelled to:
 Memorial Union Galleries, University of
 Wisconsin, Madison—July 11—
 August 20
- 124. June-October XXVII Venice Biennale d'Arte American Pavilion 2 PAINTERS / 3 SCULPTORS
- 125. October 21-December 5
 Art Institute of Chicago
 61ST AMERICAN EXHIBITION
 PAINTINGS & SCULPTURE

- 126. January 12–February 20
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION PAINTINGS
 SCULPTURE WATERCOLORS
 DRAWINGS
- 127. March–April Skidmore College, Saratoga Springs, New York no catalogue
- 128. May 19-June 12
 San Francisco Museum of Art
 THREE CONTEMPORARY
 SCULPTORS
 no catalogue
- 129. June 17–July 10 San Francisco Museum of Art ART IN THE 20TH CENTURY
- 130. July 1-September 11
 The Museum of Art of Ogunquit, Maine
 THIRD ANNUAL EXHIBITION
- 131. September 30–November 4 The University Gallery, University of Minnesota, Minneapolis A SELECTION OF CONTEMPORARY AMERICAN SCULPTURE

1956

- 132. January 8–29
 Munson-Williams-Proctor Institute,
 Utica, New York
 THE FIGURE IN CONTEMPORARY
 SCULPTURE
 travelled to:
 Rochester Memorial Art Gallery,
 Rochester, New York—February 3–24
- * 133. March 6–31 Willard Gallery, New York DAVID SMITH SCULPTURE-DRAWINGS 1954–1956
- 134. April 18–June 10
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE WATERCOLORS &
 DRAWINGS
- 135. April 30-May 31
 The Gallery, Katonah Village Library,
 Katonah, New York
 SCULPTURE—STONE, CLAY AND
 METAL—BY EIGHT
 CONTEMPORARIES
- 136. Summer
 Musée Rodin, Paris
 EXPOSITION INTERNATIONALE DE
 SCULPTURE CONTEMPORAINE
- 137. September 28–
 Virginia Museum of Fine Arts, Richmond
 AMERICAN SCULPTURE TODAY
- 138. December 13-January 13
 Contemporary Arts Museum, Houston,
 Texas
 MONUMENTALITY IN MODERN
 SCULPTURE

- 139. January 17-March 3
 Art Institute of Chicago
 LXII AMERICAN EXHIBITION:
 PAINTING & SCULPTURE
- * 140. September 11-October 20 Museum of Modern Art, New York DAVID SMITH

- * 141. September 17–October 12 Fine Arts Associates, New York SCULPTURE BY DAVID SMITH
- * 142. October
 Widdifield Gallery, New York
 DAVID SMITH (sculpture in silver)
 no catalogue
- 143. October 17-December 1
 Contemporary Arts Museum, Houston,
 Texas
 IRONS IN THE FIRE AN EXHIBITION
 OF METAL SCULPTURE
- 144. December 10-January 11 Fine Arts Associates, New York SCULPTURE 1880-1957

- 145. January 14–March 16
 Whitney Museum of American Art,
 New York
 NATURE IN ABSTRACTION
 travelled to:
 The Phillips Gallery, Washington, D.C.—
 April 2–May 4, 1958; Fort Worth Art
 Center, Fort Worth, Texas—June 2–29,
 1958; Los Angeles County Museum—
 July 16–August 24, 1958; San
 Francisco Museum of Art—
 September 10–October 12, 1958;
 Walker Art Center, Minneapolis,
 Minnesota—October 29–December 14,
 1958; City Art Museum of St. Louis,
 Missouri—January 7–February 8, 1959
- 146. April 3–October 30 United States Pavilion, World's Fair, Brussels no catalogue
- 147. April 27—June 1
 De Cordova Museum, Lincoln,
 Massachusetts
 PAINTING-SCULPTURE A DECADE
 IN REVIEW ENGLAND-FRANCEITALY-U.S.
- 148. June—October XXIX Biennale di Venezia U.S. Representation LIPTON, ROTHKO, SMITH & TOBEY
- 149. Summer-Fall Fine Arts Associates, New York PAINTINGS WATERCOLORS SCULPTURE
- 150. October 10–November 23
 Museum of Fine Arts, Houston, Texas
 THE HUMAN IMAGE
- 151. November 19-January 4
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION SCULPTURE
 PAINTINGS WATERCOLORS
 DRAWINGS
- 152. December 5–February 8 Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania 1958 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING AND SCULPTURE
- 153. The Cleveland Museum of Art, Ohio SOME CONTEMPORARY WORKS OF ART
- 154. World House Galleries, New York BRUSSELS '58

- 155. March 5-April 12
 Whitney Museum of American Art,
 New York
 THE MUSEUM AND ITS FRIENDS
 18 LIVING AMERICAN ARTISTS
 SECOND LOAN EXHIBITION
- * 156. March 26-Bennington College, The New Gallery, Bennington, Vermont DAVID SMITH (drawings)
- 157. May 5-August 23
 Detroit Institute of Arts, Michigan
 SCULPTURE IN OUR TIME
 COLLECTED BY JOSEPH
 H. HIRSHHORN
- 158. May 13-August 16
 Museum of Modern Art, Junior
 Council, New York
 Circulating Exhibition
 RECENT SCULPTURE USA
 travelled to:
 The Denver Art Museum, Colorado—
 October 12-November 22, 1959; The
 Art Center, Tucson, Arizona—
 December 5, 1959-January 10, 1960;
 Los Angeles County Museum—
 February 22-April 3, 1960; City Art
 Museum of St. Louis, Missouri—
 May 3-June 12, 1960; Museum of
 Fine Arts, Boston—September 14October 16, 1960
- 159. May 20-June 14 Fine Arts Associates, New York PAINTINGS SCULPTURE
- 160. July 11–October 11
 Kassel, Germany
 DOCUMENTA II: SKULPTUR
- 161. Summer
 French & Company Inc., New York
 SUMMER GALLERY EXHIBITION
 PAINTINGS AND SCULPTURE
- 162. Summer–Autumn Fine Arts Associates, New York
- 163. August-December American Federation of Arts, Project Elai, Jerusalem, Tel Aviv, Haifa LIVING AMERICAN ARTISTS
- * 164. September 16-October 10
 French & Company, Inc., New York
 DAVID SMITH PAINTINGS &
 DRAWINGS
- 165. September 21-October 10 Fine Arts Associates, New York SCULPTURE & SCULPTORS DRAWINGS
- 166. September-November V Sao Paolo Bienal, Museu de Arte Moderna, Brazil DAVID SMITH 25 SCULPTURES, U.S. REPRESENTATION
- 167. Winter
 French & Company, Inc., New York
 WINTER GALLERY EXHIBITION
 PAINTINGS AND SCULPTURE

1960

- 168. January 10-February 7
 Walker Art Center, Minneapolis,
 Minnesota
 JOHN AND DOROTHY ROOD
 COLLECTION
 JOHN ROOD SCULPTURE
 COLLECTION
 travelled to:
 University Gallery, University of
 Minnesota, Minneapolis—
 February 11-March 21
- * 169. February-March 19 French & Company, Inc., New York DAVID SMITH SCULPTURE
- 170. April 6-May 9 Smith College Museum of Art, Northampton, Massachusetts NEW SCULPTURE NOW
- 171. October
 Galerie Claude Bernard, Paris
 ASPECTS DE LA SCULPTURE
 AMÉRICAINE
- * 172. November 7—December 3
 Everett Ellin Gallery, Los Angeles
 DAVID SMITH SCULPTURE &
 DRAWINGS
- 173. December 7–January 22
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION 1960
 SCULPTURE & DRAWINGS

1961

- 174. March
 Union Carbide Corporation, New York
 no catalogue
- 175. April 15-May 17
 Art Institute of Chicago
 TREASURES OF CHICAGO
 COLLECTORS
- 176. Autumn
 Art Center, Kalamazoo Institute of Arts,
 Michigan
 TWENTIETH CENTURY AMERICAN
 ART
- 177. October 5–27
 The New School for Social Research,
 Art Center, New York
 MECHANISM AND ORGANISM
 AN INTERNATIONAL SCULPTURE
 EXHIBITION
- * 178. October 10–28 Otto Gerson Gallery, New York DAVID SMITH RECENT SCULPTURE
- 179. October 27–January 7
 Department of Fine Arts, Carnegie
 Institute, Pittsburgh
 PITTSBURGH INTERNATIONAL
 EXHIBITION OF CONTEMPORARY
 PAINTING & SCULPTURE

- * 180. Museum of Modern Art, New York Circulating Exhibition DAVID SMITH travelled to: Memorial Art Gallery, Rochester, New York—November 3–24, 1961; Phillips Exeter Academy, Lamont Art Gallery, Exeter, New Hampshire—January 15-February 5, 1962; Hayden Gallery, Massachusetts Institute of Technology, Cambridge—February 10–27, 1962; The Phillips Collection, Washington, D.C.—March 11—April 30, 1962; Art Association of Indianapolis, John Herron Museum of Art, Indiana-September 2-23, 1962; Wadsworth Atheneum, Hartford, Connecticut-October 27-November 24, 1962; Southern Illinois University, Mitchell Gallery, Carbondale—January 2-24, 1963; Witte Memorial Museum, San Antonio, Texas—February 10-March 3, 1963
- 181. December–January Otto Gerson Gallery, New York SPOTLIGHT ON SCULPTURE 1880–1961

- 182. March 20–May 13
 Whitney Museum of American Art,
 New York
 GEOMETRIC ABSTRACTION IN
 AMERICA
- 183. April 12–May 27
 Wadsworth Atheneum, Hartford,
 Connecticut
 CONTINUITY AND CHANGE
 45 AMERICAN ABSTRACT ARTISTS
- 184. April 21–October 21
 Seattle World's Fair, Fine Arts Pavilion
 ART SINCE 1950
 travelled to:
 Rose Art Museum, Brandeis University,
 Waltham, Massachusetts; Institute of
 Contemporary Art, Boston
- 185. May 10-October 20
 The Newark Museum, New Jersey
 A SURVEY OF AMERICAN
 SCULPTURE: LATE 18TH CENTURY
 TO 1962
- 186. June–July Otto Gerson Gallery, New York MONUMENTAL SCULPTURE
- 187. June—July
 Spoleto, Italy, Roman Amphitheatre
 FOURTH FESTIVAL OF TWO
 WORLDS
 no catalogue
- 188. October 3-January 6
 Solomon R. Guggenheim Museum,
 New York
 MODERN SCULPTURE FROM THE
 JOSEPH H. HIRSHHORN
 COLLECTION

- 189. November 6-January 6 Museum of Modern Art, New York Circulating Exhibition LETTERING BY HAND travelled to: Marshall University, Huntington, West Virginia—January 1964; Laguna Gloria Art Museum, Austin, Texas-March 1964; Wisconsin Union, University of Wisconsin, Madison—June 12– July 13, 1964; Cornell University, College of Home Economics, Ithaca, New York—September 28–October 18, 1964; East Tennessee State University, Johnson—November 1964; Western Illinois University, Macomb– December 2–23, 1964 Enlarged version circulated as part of the Museum of Modern Art's International Program LETTERING BY HAND travelled to: University of Puerto Rico, Rio Piedras-May 12-30, 1965; Instituto Torcuato di Tella, Buenos Aires, Argentina-July 14-August 3, 1965; Museo de Arte Plastica, La Plata, Argentina-August 7-25, 1965; Instituto Brazil Estados Unidos, Rio de Janeiro— December 8–28, 1965; Museo de Arte Moderno, Lima, Peru—April 27– May 29, 1966; Museo de Arte Contemporaneo, University of Chile, Santiago—December 2, 1966-January 20, 1967; Museo de Bellas Artes, Caracas, Venezuela-May 14-June 4, 1967
- 190. December 12—February 3
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION
 CONTEMPORARY SCULPTURE &
 DRAWINGS

1963

- 191. January 11—February 10
 Art Institute of Chicago
 66TH ANNUAL AMERICAN
 EXHIBITION DIRECTIONS IN
 CONTEMPORARY PAINTING AND
 SCULPTURE
- 192. Museum of Modern Art, New York Circulating Exhibition U.S. GOVERNMENT ART PROJECTS: SOME DISTINGUISHED ALUMNI no catalogue travelled to: Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio-February 11-March 4, 1963; Mercer University, Macon, Georgia-March 19-April 9, 1963; University of Nevada, Reno-April 24—May 19, 1963; Tacoma Art League, Tacoma, Washington— May 30–June 20, 1963; Washington Gallery of Modern Art, Washington, D.C.—July 8-September 1, 1963; State University of New York, Oswego— September 18-October 9, 1963; Cranbrook Academy of Art Galleries, Bloomfield Hills, Michigan-October 21-November 11, 1963; Carleton College, Northfield, Minnesota—November 22— December 13, 1963; Coe College, Cedar Rapids, Iowa—January 2–23, 1964; Pamona College, Claremont, California—February 7-28, 1964

- * 193. May 14–June 14
 Balin/Traube Gallery, New York
 DAVID SMITH A DECADE OF
 DRAWINGS 1953–1963
 no catalogue
 - 194. May-September Battersea Park, London U.S. representation at the London County Council Exhibition SCULPTURE IN THE OPEN AIR
 - 195. September 17—October 31 Washington Gallery of Modern Art, Washington, D.C. SCULPTORS OF OUR TIME
 - 196. November—December Marlborough-Gerson Gallery, New York ARTIST AND MAECENAS A TRIBUTE TO CURT VALENTIN
- * 197. Museum of Modern Art, New York Circulating Exhibition
 DRAWINGS BY DAVID SMITH no catalogue travelled to: State University College, Plattsburgh, New York—December 1-22, 1963; Bowling Green State University, Bowling Green, Ohio-January 6-27, 1964; University of Manitoba, Winnipeg, Canada—February 10–March 2, 1964; Northern Michigan University, Marquette—March 16–April 6, 1964; Mankato State College, Mankato, Minnesota—November 4-20, 1964; State University of New York, Oswego-December 3-24, 1964; J. B. Speed Art Museum, Louisville, Kentucky-February 14–March 7, 1965; Paterson State College, Wayne, New Jersey— March 22–April 12, 1965; Green Mountain College, Poultney, Vermont— April 26-May 17, 1965; Madison Art Association, Madison, Wisconsin-June 1-22, 1965; University of Detroit, Michigan—October 1–24, 1965; Skidmore College, Saratoga Springs, New York—November 9–30, 1965; Wichita State University Campus Activities Center, Wichita, Kansas-October 26-November 16, 1966; Fresno State College, Fresno, California—December 1-22, 1966

- * 198. February 1–March 15 Institute of Contemporary Art, University of Pennsylvania, Philadelphia DAVID SMITH SCULPTURE & DRAWINGS
 - 199. April 22–June 28 Tate Gallery, London Gulbenkian Foundation '54–'64, PAINTINGS & SCULPTURES OF A DECADE
 - 200. April 22–October 31 New York World's Fair New York State Pavilion, Mezzanine Area MUNSON-WILLIAMS-PROCTOR EXHIBITS AT WORLD'S FAIR no catalogue
- 201. April-October New York World's Fair FOUR CENTURIES OF AMERICAN MASTERPIECES

- * 202. June 7–August 1 The Hyde Collection, Glens Falls, New York DAVID SMITH
 - 203. June—September Museum Fridericianum, Kassel, Germany DOKUMENTA III
- * 204. October 15-Marlborough-Gerson Gallery, New York DAVID SMITH
 - 205. December 9–January 31
 Whitney Museum of American Art,
 New York
 ANNUAL EXHIBITION OF
 CONTEMPORARY AMERICAN
 SCULPTURE
- 206. University of New Mexico, Albuquerque ART SINCE 1889
- 207. Wellesley College, Massachusetts no catalogue

1965

- 208. March 31–April 24
 Providence Art Club, Rhode Island
 1965 KANE MEMORIAL EXHIBITION
 CRITICS' CHOICE: ART SINCE
 WORLD WAR II
- 209. April 28—May 8 Graham Gallery, New York ARTISTS FOR CORE 4TH ANNUAL ART EXHIBITION AND SALE
- 210. May 12-June 13
 Dallas Museum of Fine Arts
 SCULPTURE TWENTIETH CENTURY
- * 211. June The Hyde Collection, Glens Falls, New York DAVID SMITH 1906–1965
- 212. June 14
 White House, Washington, D.C.
 FESTIVAL OF THE ARTS
- 213. Museum of Modern Art, New York International Circulating Exhibition UNITED STATES: SCULPTURE OF THE TWENTIETH CENTURY travelled to:

 Musée Rodin, Paris—June 22, 1965—; Deutsche Gesellschaft für bildende Kunst, Kunstverlag, Berlin—November 20, 1965—January 9, 1966; Staatliche Kunsthalle, Baden-Baden—March—April, 1966
- 214. Museum of Modern Art, New York International Circulating Exhibition ART IN EMBASSIES U.S. Embassy in Mexico City (on exhibition until 1967)
- * 215. November 3-January 30 Los Angeles County Museum of Art DAVID SMITH-A MEMORIAL EXHIBITION
- 216. Institute of Contemporary Art, Philadelphia 7 SCULPTORS

1966

- 217. April 26—May 21
 Public Education Association, New York
 SEVEN DECADES 1895—1965
 CROSSCURRENTS IN MODERN ART
 exhibition held in the following
 galleries: 1895—1904—Paul Rosenberg
 & Co.; 1905—1914—M. Knoedler & Co.,
 Inc.; 1915—1924—Perls Galleries,
 E. V. Thaw & Co.; 1925—1934—
 Saidenberg Gallery, Stephen Hahn
 Gallery; 1935—1944—Pierre Matisse
 Gallery; 1945—1954—Andre Emmerich
 Gallery, Galleria Odyssia; 1955—1965—
 Cordier & Ekstrom, Inc.
- * 218. Museum of Modern Art, New York International Circulating Exhibition DAVID SMITH 1906–1965 travelled to:
 Rijksmuseum Kroller-Muller, Otterlo—May 15–July 17, 1966; Tate Gallery, London—August 18–September 25, 1966; Kunsthalle, Basel—October 25–November 23, 1966; Kunsthalle, Nürnberg—January 17–February 20, 1967; Wilhelm Lehmbruck Museum, Duisberg—April 15–May 28, 1967
 - 219. June 15-July 31 The Cleveland Museum of Art, Ohio FIFTY YEARS OF MODERN ART 1916-1966
- * 220. September 28—November 15
 Fogg Art Museum, Harvard University,
 Cambridge, Massachusetts
 DAVID SMITH—A RETROSPECTIVE
 EXHIBITION
 1906–1965
 travelled to:
 Washington Gallery of Modern Art,
 Washington, D.C.—January 7—
 February 26, 1967

1967

- * 221. April Marlborough-Gerson Gallery, New York DAVID SMITH EIGHT EARLY WORKS 1935–38
- 222. April–October
 Expo 67, Montreal
 INTERNATIONAL EXHIBITION OF
 CONTEMPORARY SCULPTURE
- 223. April 28–June 25
 Los Angeles County Museum of Art
 AMERICAN SCULPTURE OF THE
 SIXTIES
 travelled to:
 Philadelphia Museum of Art—
 September 15–October 29
- 224. June 23-August 27
 Art Institute of Chicago
 SCULPTURE A GENERATION OF
 INNOVATION
- 225. October 20-February 4
 Solomon R. Guggenheim Museum,
 New York
 Vth GUGGENHEIM INTERNATIONAL
 EXHIBITION
 travelled to:
 Art Gallery of Ontario, Toronto—
 February 23-March 24, 1968; The
 National Gallery of Canada, Ottawa—
 April 26-June 9, 1968; Montreal
 Museum of Fine Arts—June 27August 18, 1968

226. December
Bamberger's Department Store,
Newark, New Jersey
ART AMERICA

- 227. March 27–June 9
 Museum of Modern Art, New York
 DADA, SURREALISM, AND THEIR
 HERITAGE
 travelled to:
 Los Angeles County Museum of Art—
 July 16–September 8, 1968; Art
 Institute of Chicago—October 19–
 December 8, 1968
- 228. April—May
 Marlborough Galleria d'Arte, Rome
 SCULTURA-INTERNAZIONALE
- 229. April 9-June 2 Riverside Museum, New York ART & ARTISTS AT SARAH LAWRENCE THROUGH 40 YEARS
- 230. May 1-August
 National Collection of Fine Arts,
 Washington, D.C.
 OPENING EXHIBITION
 no catalogue
- * 231. May 17-June 17
 Marlborough-Gerson Gallery, New York
 DAVID SMITH 1906-1965 SMALL
 SCULPTURES OF THE MID-FORTIES
- 232. Summer
 Museum of Modern Art, New York
 THE ART OF THE REAL USA
 1948–1968
 travelled to:
 Grand Palais, Paris—November 14—
 December 23, 1968; Kunsthaus,
 Zurich—January 19–February 23, 1968;
 Tate Gallery, London—April 22–
 June 1, 1969

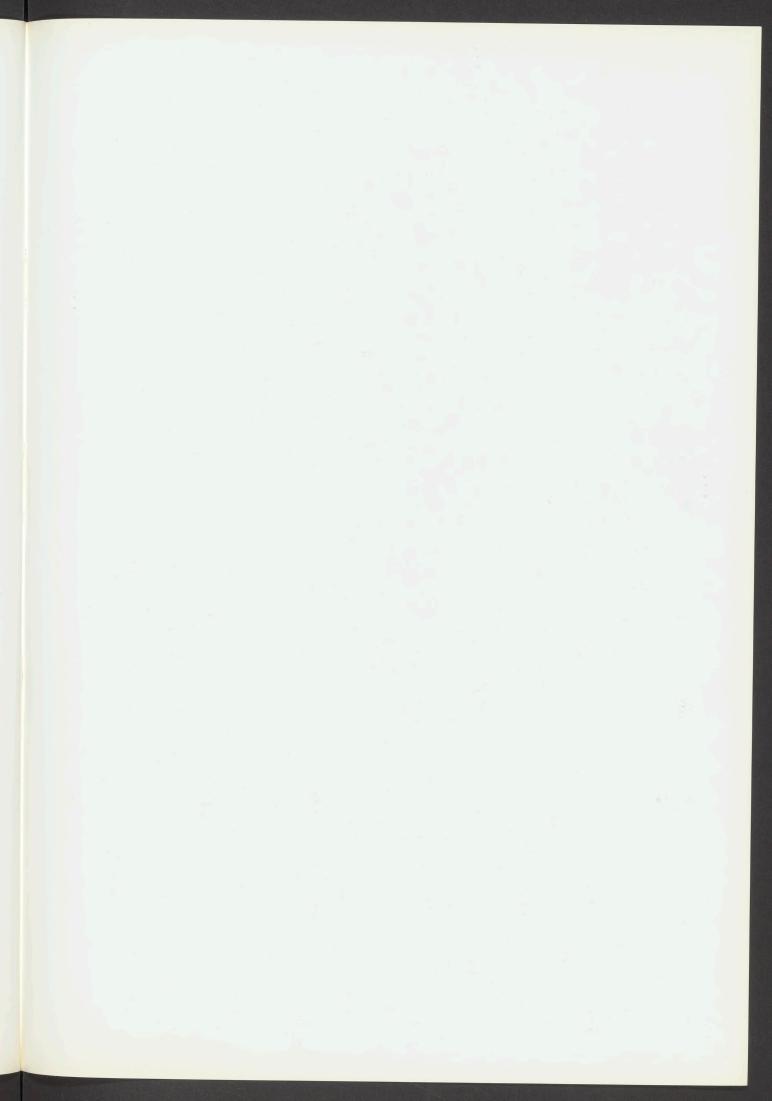


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Joseph H. Hirshhorn Collection

Paul Katz

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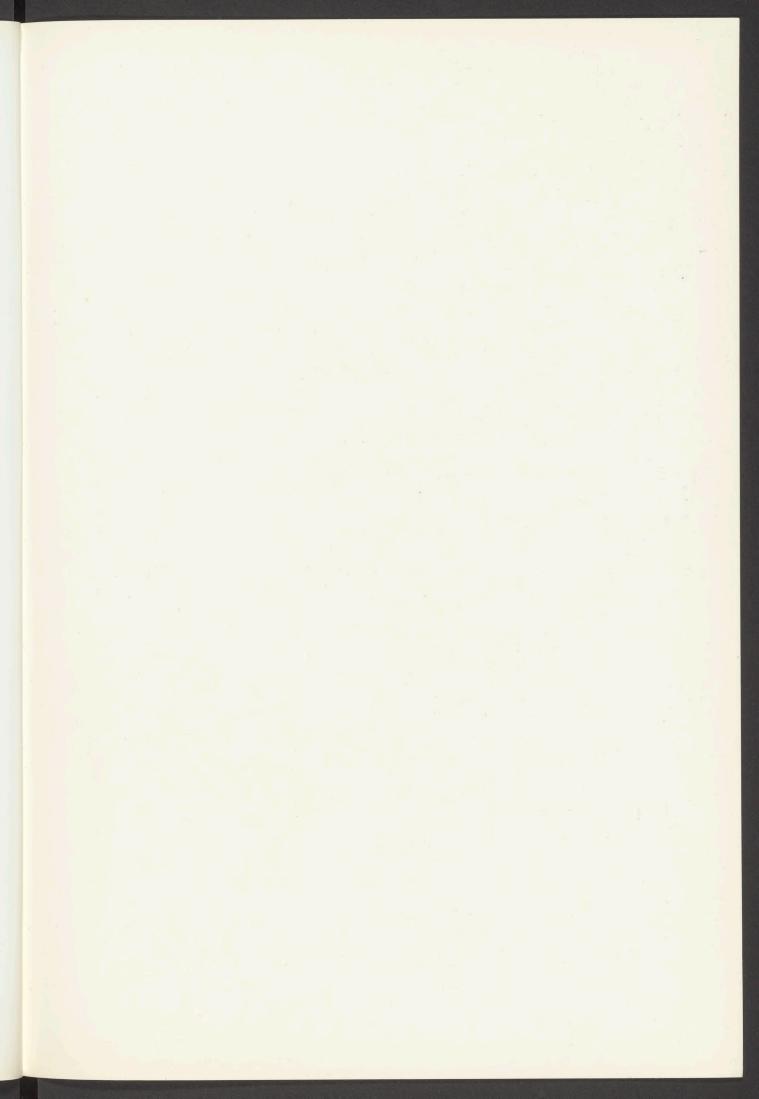
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